

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1327.

LONDON, SATURDAY, APRIL 2, 1853.

PRICE
FOURPENCE
Stamped Edition, 5d.

For the convenience of Subscribers residing in remote places, the weekly numbers are retained in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines. Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAYARD, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25fr. or 11. 2s. the year. To other Countries, the postage is additional.

UNIVERSITY COLLEGE, LONDON.
— JUNIOR SCHOOL.—Under the Government of the Council of the College—Head-Master, THOMAS H. KEY, A.M.—The SCHOOL will RE-OPEN for the Next Term on TUESDAY, April 5.—The hours of attendance are from a quarter past Nine to three quarters past Three. The afternoons of Wednesday and Saturday are devoted to Drawing. The subjects taught are Reading, Writing, the English, Latin, Greek, French, and German Languages, Ancient and English History, Geography, both Physical and Political, Arithmetic and Book-keeping, the Elements of Mathematics and Natural Philosophy, and Drawing.—Fee for the Term, 4s.—Prospectuses and further particulars may be obtained at the Office of the College.
CHAS. C. ATKINSON, Secretary to the Council.
March 29, 1853.

MILL HILL SCHOOL.
Head Master—Rev. PHILIP SMITH, B.A.
Applications for the admission of Scholars may be made to the Head Master, or to the Secretary.
ALGERNON WELLS, Secretary.
Old Jewry Chambers.

HORTICULTURAL SOCIETY OF LONDON.—NOTICE IS HEREBY GIVEN, that the EXHIBITIONS OF FLOWERS AND FRUIT in the SOCIETY'S GARDEN in the City of London will take place on the following SATURDAYS, viz. May 14, June 11, and July 9; and that TUESDAY, April 26, is the last day on which the usual privileged Tickets are issued to Fellows of the Society.

MATHEMATICAL AND STATISTICAL INSTITUTE.—Evening Classes now open.—This Institution is designed to give elementary and complete instruction to those pursuing themselves to become Actuaries or about to be engaged in pursuits requiring Mathematical or Statistical knowledge either for private or public purposes, such as Officers of either Service, Applicants for the House of Commons, Government or other Political situations, Students of Colleges or Public Institutions preparing for examinations and degrees. The duties of an Actuary are taught in every branch, including the most improved system of Book-keeping in Life Assurance Companies.—For further particulars apply at the rooms of the Institute, No. 37, Golden-square.

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET.
THE WEEKLY EVENING MEETINGS OF THE MEMBERS will be RESUMED ON FRIDAY, the 5th of April, at Half-past Eight o'clock. The following Courses will be delivered after Easter:—Six Lectures, by W. Carmichael, Esq. G.E., on the Electric Telegraph, on Tuesdays, commencing on the 10th of April; Ten Lectures, by E. Frankland, F.R.S., on Festivals in Chemistry, on Thursdays, commencing on the 7th of April; Six Lectures, by M. Faraday, D.C.L., F.R.S., on Static Electricity, on Saturdays, commencing on the 10th of April; Four Lectures, by J. Tyndall, F.R.S., on Air and Water, on Saturdays, commencing on the 11th of April. The above Lectures will begin at Three o'clock in the afternoon. Terms:—One Guinea for each Course; or Two Guineas for all the Courses.

JOHN BARLOW, M.A., Sec. R.I.

MUSEUM OF ORNAMENTAL MANUFACTURES, including Specimens from the Royal and other Collections, is OPEN DAILY, except Saturdays, from 10 till 4. On Mondays and Tuesdays free; on Wednesdays, Thursdays, and Fridays, 6d. each person. Catalogue and Guide gratis.
MARLBOROUGH HOUSE, Pall Mall.

COLLEGE OF AGRICULTURE AND CHEMISTRY, AND OF PRACTICAL AND GENERAL SCIENCE, KENNINGTON, NEAR LONDON.

Principal.
A. NESBIT, Author of Practical Treatises on 'Arithmetic,' 'Measurement,' 'Land Surveying,' 'Gauging,' 'English Parsing,' &c.; and
J. C. NESBIT, F.G.S., F.C.S., Consulting and Analytical Chemist, Corresponding Member of the Central and National Agricultural Society of France.

Professors.
Chemistry, Geology, and Agriculture.—Mr. J. C. Nesbit.
Assistant Chemist.—Mr. E. Lane.
Natural Philosophy, Surveying, Engineering, and Mathematics.—T. M. Cregan, Esq., C.E.
Drawing and Fortification.—T. J. Rawlins, Esq., C.E., Professor of Drawing, St. Mark's College, Chelsea.
Botany, Zoology, and Natural History.—C. Johnson, Esq., Professor of Botany, Guy's Hospital.
English Literature and Education.—James Wigan, Esq., Professor of Education in the Royal College of London, and late Lecturer in Rhetoric at Chesham College.
Classics and Modern Languages.—Able Assistant Masters.

Messrs. NESBIT take under their charge about thirty students, resident or non-resident, who obtain in the College every aid and advantage for Scientific Education, which immediate vicinity to London commands.
In this Institution unusual facilities are afforded for acquiring a thorough knowledge of every department of Analytical Chemistry, and of the Assaying of Gold, Silver, and other Metallic Ores. Mr. J. C. Nesbit has an extensive practice as an Analytical Chemist; and in his Laboratories the Students acquire a practical as well as theoretical knowledge of perhaps the most important of modern sciences.

The system of studies comprises a thorough Classical and Commercial Education, and every other branch requisite to prepare youth for the pursuit of Agriculture, Engineering, Mining, Manufactures, the Arts, the Naval and Military Services, and for the Universities.

The Laboratories are extensive and complete, and are amply provided with every apparatus essential for the most important chemical investigations.

The Students have access to a well-selected Library of upwards of two thousand volumes, comprising the most recent works in Science and Literature; to a valuable collection of Minerals and Geological Specimens; and to an extensive suite of Mathematical and Philosophical Apparatus.

Between four and five acres of land, attached to the premises, are appropriated to the exercise and recreation of the pupils.

The senior residents have a commodious apartment for private study, and are each provided with a separate bed-room.

Mr. J. C. Nesbit may be consulted with reference to every variety of Chemical, Patent and Manufacture, and the preparation of Artificial Manures. Analyses and Assays of all descriptions are also promptly and accurately executed at the College.

The terms and other particulars may be had on application.

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.

NOTICE TO ARTISTS.
All Works of PAINTING, SCULPTURE, or ARCHITECTURE intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY NEXT, the 4th, or TUESDAY, the 5th instant, after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass and Drawings with wide margins are inadmissible. Excessive breadth in frames, as well as projecting mouldings, may prevent Pictures obtaining the situation they otherwise merit.

The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A. Sec.
Every possible care will be taken of Works sent for Exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.
The Prices of Works to be disposed of may be communicated to the Secretary.

DRAWING MASTERS.—NOTICE IS HEREBY GIVEN, that DRAWING MASTERS, who are desirous of being appointed by the Board of Trade to instruct in connection with the Department of Practical Art, may enter the CLASS for TRAINING MASTERS without payment of Fees; and upon obtaining a Certificate of Competency will receive an Appointment. Applications, with Specimens of Works, to be made to Mr. BUNNETT, School of Design, Somerset House, on Monday, 4th April. Marlborough House, Pall Mall.

ST. MARY'S HALL, Nos. 5 and 6, St. Mary's Road, Canonbury.—ENGLISH, FRENCH, &c. Institution for Ladies, on the principle of Queen's College. Principal Miss NORCOTT.—The EASTERN TERM will commence in the general Studies, April 4th, when a class will also be opened for general and ORNAMENTAL DRAWING, MODELLING, &c. on the system of the Government School of Design; conducted by Miss BURROWS, late Scholar of the Head Department Government School of Design, Marlborough House.

Mr. and Mrs. VALENTINE BARTHOLOMEWS' Classes in WATER-COLOURS, MINIATURES, &c. will Re-open April 7th.

WANTED TO ASSIST IN EDUCATING some MOTHERLESS CHILDREN, and to instruct them in English, French and Music, a LADY of a refined and cultivated mind, and possessing a strong sense of justice, tenderness, firmness and energy of character, and a love of Children, with a high standard of duty and an anti-sectarian spirit. Her comfort and happiness would be secured, and her school an authority respected.—Apply by letter to F. M., care of Mr. Billington, Book-seller, Rugsby.

WANTED.—A MASTER for the JUNIOR CLASS of a PUBLIC SCHOOL.—To teach the Elements of Latin, and to give a first-rate Education in the various branches of English—Geography and History, Arithmetic, and other sciences. He must be a member of the Church of England, and competent to take charge of the religious instruction of his Class. Salary 100l. a year.—Testimonials to be sent (post-paid) under cover, to Messrs. J. W. Parker & Son, Publishers, 44s, West Strand, London.

GERMAN CONVERSATION.—A Private Ladies' Class, limited to six members, and intended for the more advanced in German to practise Reading and Conversation, may be joined by two Ladies, and will favour with their address Professor KLAUER KIATOWSKI, 30, South Molton-street.—Terms, payable in advance, 2s. for a series of 16 readings, twice a week.—A new edition of Prof. K.'s German Grammar, in 12 tables, has been published.

EDUCATION.—A VACANCY occurs in an Establishment near London for a YOUNG LADY, whose parents or guardians desire to finish her education under good Masters, and where at the same time she can partake, with two or three others, of the society and amusements suitable for young ladies above childhood; also Two Vacancies for Younger Pupils.—Address for terms, &c. to C. Y., care of Mr. Rolandi, 26, Berners-street, Oxford-street.

THE MISSES WADDINGTON receive a LIMITED NUMBER of YOUNG LADIES to BOARD and EDUCATE in the English and French Languages, and, with the assistance of able Masters, every accomplishment essential to a polite education. Sherry, which remarkably salubrious, is pleasantly situated two miles from Southampton. References of the highest respectability can be given.
Shirley, March, 1853.

LADIES wishing to FINISH their EDUCATION can be RECEIVED by a Lady occupying a large and airy House in a fashionable square near one of the Parks.—The arrangements are those of a Private Family, and of the first order. The best Masters attend, but Pupils may select their own private lessons.—Address E. Y., at Mr. Robbins's, Bookseller, 45, Upper Baker-street, London.

BRIGHTON COLLEGE.

Principal—Rev. H. Cotterill, M.A., formerly Fellow of St. John's College, Cambridge.

Classical Lecturer—George Long, Esq., M.A., formerly Fellow of Trinity College, Cambridge.

Mathematical Master—Rev. T. Newton, M.A.

Classical Masters—Rev. W. S. Grignon, M.A., E. C. Hawkins, Esq., M.A.

Master of the General Department—R. Fowler, Esq., B.A.

Chemical Demonstrator—F. C. Ingle, Esq., F.R.S.

Instructor in Civil and Military Engineering—H. J. Castle, Esq., A.C.E. &c. &c.

The Easter Vacation terminates on SATURDAY, April 2, when the Boarders will return to their houses. New Students in all the Departments will be admitted at this College on MONDAY, April 4.

THE FOREIGN MASTER of Modern Languages of RUSSY SCHOOL, during Dr. Tait's Head-mastership, informs his former GERMAN and FRENCH pupils that he now resides in London, and requests all present and old Ruginsians, their families and friends, to favour him with their application for INSTRUCTION in either of the above languages.—Address M. B., 169, Piccadilly (Midway's).

SUPERIOR DAILY GOVERNESS.—ALTERNATE MORNING.—A Lady, who to the usual branches of English education, adds a perfect knowledge of Italian and French, which Languages she speaks with great fluency and purity, having acquired them during a lengthened residence in Italy and France. Piano Singing, Drawing, and German to Pupils not far advanced. Single Lessons in French and Italian.—Direct, A. B. care of Mr. Jeffs, Foreign Bookseller, 15, Burlington Arcade, Piccadilly.

GERMAN COLLEGE for YOUNG LADIES, OSBORNE HOUSE, UPPER AVENUE ROAD, REGENT'S PARK.

The Third Term of this College, under the superintendence of a German Protestant Lady, who has resided many years in that country, will COMMENCE on MONDAY, the 18th of April. A limited number of Young Ladies are received into the College, and a small and limited number will be admitted to attend the Classes.

Biblical Literature—Rev. W. Brownrigg Smith, M.A.

German Literature—Dr. Bernays.

German Grammar—Dr. Fischel.

French—Mons. Cassagne.

Italian—Signor Biasini.

English Language and Latin } Henry J. Host, Esq., B.A.

English History and Literature }
History, Ancient and Modern—Dr. Marc.

Geography—Dr. Kinkel.

Writing—Wm. Frost, Esq.

Arithmetic—Hens. J. Host, Esq.

Physical Sciences—H. C. Belser.

Drawing—Herr Zwecker.

Harmony—Professor Jansa.

Singing—Herr B. Brückmann.

Piano-forte—Herr A. Gollnick.

Dancing—Mons. Coulon.

Prospectuses to be had of Mr. Thimm, 3, Brook-street, Grosvenor-square; Messrs. Rolandi, Berners-street, Oxford-street; and Mr. Bell, Fleet-street.

MODEL DRAWING, 64, ST. MARTIN'S LANE, CHANCERY CROSS.—Terms, 30s. for Twenty Lessons.—MR. GANDER begs to announce, that his CLASSES are NOW OPEN for studying DRAWING from MODELS, the most successful method of learning Perspective and Sketching from Nature. Private Lessons given. Schools and families attended.—For further particulars apply as above.

ON SUNDAY MORNING, APRIL 3, at 11 o'clock, a LECTURE will be delivered at the PRINCESS'S CONCERT ROOM, Castle-street, Oxford-street, on the SCOTTISH COVENANTERS, by WILLIAM MACGILL, Author of 'The Elements of Individualism.'—Admission, Sixpence.

FINE-ART MANUFACTURE.—ELKINGTON & Co. respectfully solicit the attention of the Nobility, Gentry, Amateur Artists, and others interested in the advancement of British Art-Manufacture, to the production of Statuettes, Vases, &c. published exclusively by them in Bronze, Silver, and Gold, from the Antique and select Works of Modern Artists.

These productions were honoured at the late Great Exhibition by awards of the 'Council Medal,' and may be obtained at either of the Establishments.

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J. M. W. TURNER, Esq., R.A.—A very fine and extensive Collection of choice ENGRAVERS' PROOFS and OLD IMPRESSIONS for SALE, after J. M. W. Turner, Esq., R.A. The admirers of this great Artist should obtain G. Love's new List, which will be forwarded on the receipt of two postage stamps.

Also, just published, the Third Part of a New Catalogue, containing Etchings and Engravings by the most celebrated Ancient and Modern Masters. This may also be obtained on the receipt of two postage stamps.

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81, DUNDON-ROW, Finsbury, London.
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HOME for IDIOT and IMBECILE CHILDREN, DOWNSIDE LODGE, CHILCOMPTON, near BATH.—This Establishment is under the immediate direction of the Principal, Miss DRAPE, assisted by a Lady of experience, and of peculiar ability in developing the dormant intelligence of Children whose state renders them fit pupils in such an Establishment. Its object is to supply a Home for Children of the higher Classes of Society who require such care and attention in their peculiar condition as can only be obtained by the constant supervision and unwearied attention of those skilled in their government and instruction. The Principal and her Assistant have both enjoyed facilities for becoming fully and practically acquainted with the duties which they undertake, such as in the management and instruction of the children.

Medical Men of the highest eminence are in general attendance.

References may be made to
The Marchioness of Thomond, Royal Crescent, Bath.

Mrs. Finch, 28, St. James's-square, Do.

Miss C. White, 3, Sydney-place, Do.

Mrs. S. H. Widdington, 10, Circus, Do.

Rev. H. H. Way, 17, Belvedere, Do.
Wilmshurst, Falconer, 11, M.D., Donegal-street, Chancery, Do.
R. M. Stone, Esq., Grosvenor-place, Do.
Farnham Flower, Esq., Chilcompton, near Bath.
Miss Keelson, 11, Cambridge-street, Tipton Park, London.
And many others hereafter.

Letters to be directed to Miss DRAPE, Downside Lodge, near Bath.

THEOLOGICAL PREMIUMS.—A MERCHANT
IN ABERDEEN, now deceased, left by his Deed of Settlement considerable Fund, the accumulated proceeds of which he directed his Trustees to apply to the purchase of Bibles from 1775 to the payment of TWO PREMIUMS, for the best TREATISES on the following subject:—

"The Evidence that there is a Being, all Powerful, Wise, and Good, by whom everything exists; and particularly to obviate difficulties regarding the wisdom and goodness of the Deity; and this, in the first place, from considerations independent of Written Revelation; and, in the second place, from the Revelation of the Lord Jesus; and, from the whole, to point out the inferences most necessary for, and useful to mankind."

The amount so divisible cannot be less at any period than 1,000, and, as nearly as can be ascertained, it will, on occasion of the next competition, be about 2,000. Three-fourths of the sum divisible at each period are appointed, by the Founder, to be paid to the Author of the Treatise which shall be found by the Judges to possess the most merit; and the remaining fourth to the Author of the Treatise which, in the opinion of said Judges, shall be next in merit to the former, "after deducting therefrom the expense of printing and binding three hundred copies of each of the said Treatises, or of purchasing three hundred printed copies thereof, as the said Trustees shall direct, to be distributed by them among such persons to whom they shall think the same will prove most useful, or in any other manner that they shall judge proper."

The Ministers of the Established Church of Aberdeen, the Principals and Professors of King's Marischal College of Aberdeen, and the Trustees of the Testator, are appointed to nominate and make choice of three Judges, who are to decide upon the comparative merits of such Treatises as shall be presented to them; and it may be proper to mention that the Judges are empowered (if unanimous only) to find none of the Treatises produced of sufficient merit to entitle the writers to the premiums. The Trustees, however, believe that this contingency will be unlikely to occur.

The Trustees, deeply sensible of the importance of the Founder's design, and anxious, as far as lies in them, to do full justice to his wishes, venture to suggest that the said Judges, and the said Trustees, at the proper time, nothing will be regarded but that eminence of character and qualification which shall secure a satisfactory decision.

On occasion of the former competition, in 1814, the first premium was adjudged to Principal Brown, and the second to the Reverend John Bird Sumner, now Archbishop of Canterbury.

The time allowed for the composition of the Treatises for the next periodical competition, extends to the 1st of January 1854; and his Trustees do now intimate, in compliance with his appointment, that those who shall become competitors for the said premium, must send in their Treatises to ALEX. and JOHN WATKIN, Advocates in Aberdeen, agents of the Trustees, in time to be with them on or before the said 1st day of January 1854, as upon that day the said Treatises are to be opened, and the said Treatises must be sent free of all expense to the Trustees.

The Judges will then proceed to examine and decide upon the comparative merits of the Treatises so presented; and the said Trustees will at the first term of Whitsunday after the determination of the Judges pay the Premiums to the successful candidates, agreeably to the will of the Testator.

The Trustees particularly request that the Candidates may not be in the hand-writing of their respective Authors, nor have their names annexed to them. Each Treatise must be distinguished by a peculiar motto; this motto must be written on the outside of a sealed letter, containing the Author's name and his address, and sent along with his performance. The names of the successful candidates only shall be known by opening their letters. The other letters shall be destroyed immediately. The writers of unsuccessful Treatises may afterwards have them returned, by applying to Messrs. WATKIN, or the Trustees, and by mentioning only the mottoes annexed.

Letters addressed as above (post paid) will meet with due attention; and it will save much trouble in answering inquiries, to announce that there is no restriction imposed as to the length of the Treatises.

Aberdeen, 10th January, 1853.

TO BOOKSELLERS, STATIONERS, AND PRINTERS.

TO BE SOLD one of the oldest and best established Trades in the County of Devon, and one which is capable of considerable extension. The Stock, Fixtures, &c. are about 1,200, or 1,400. As the present proprietor is desirous of relinquishing the business immediately no goodwill will be required, and a respectable and extensive trade will be transferred to the address M. R. Publishers Circular Office, 47, Ludgate-hill, London.

TO BE SOLD for 50*l.* (cost 66*l.*) a FIRST-RATE MICROSCOPE, by Smith & Beek, with an inch and a half, two-thirds, and one-fifth, and one-eighth inch object-glasses, of very large angles of aperture. Also: Achromatic Condensers, Polarizing Apparatus, Micrometers, Illuminating Lens, Camera Lucida, &c., packed in a mahogany case, and about 100 of the most inferior and several to whom they are known. Upon application before 12 A.M. at No. 10, Warwick-street, Regent-street.

BOOKCASES AND WARDROBES.—Second-hand.—Several Bookcases and Wardrobes of the best manufacture, second-hand, some equal to new, to be SOLD a bargain. Also a set of Spanish mahogany telescope dining tables.—Apply at No. 25, Little Moorfields, Finsbury.

TO AGENTS.—Life Assurance Agents in any part of England may with advantage become Agents for Fire Insurance, and thereby greatly extend their Life business. The Directors of the **UNITED FIRE INSURANCE ASSOCIATION**—an Institution established on new and important principles, and possessing upwards of TWO THOUSAND SHAREHOLDERS—will be glad to supply the Agents with the Prospectus, and are ready to receive applications for Agencies, accompanied by references. By looking over the List of Shareholders, applicants will probably find several to whom they are known. For Terms, Prospectus, &c. apply to
THOMAS H. BAYLIS,
General Manager and Secretary.
Chief Offices, 46, Pall Mall, London.

METEOROLOGY.—NEGRETTI & ZAMBRA'S PATENT THERMOMETER.—Messrs. NEGRETTI & ZAMBRA beg to inform Scientific Gentlemen that their PATENT MAXIMUM THERMOMETER may now be had of the principal Opticians in Town and Country. As it is probable that interested parties may endeavour to disparage the above Invention, Messrs. NEGRETTI & ZAMBRA beg to submit the following letter received by them from J. GLAISHER, Esq., of the Royal Observatory, Greenwich, who has now had the instrument in constant use for nearly twelve months.

"Gentlemen.—In reply to your inquiry of this day, I have no hesitation in confirming the opinion expressed to you in my note of April the 26th, respecting your new Maximum Thermometer; since that time the Instrument has been in use, and generally received by the observers of the British Meteorological Society, whose opinion may be said to be liberal, and which is infinitely better than any in previous use.—I am, Gentlemen, your obedient servant,
JAMES GLAISHER."

Messrs. Negretti & Zambra, Opticians.
To be had of most Opticians, or of the Inventors and Patentees NEGRETTI & ZAMBRA, Meteorological Instrument Makers, 11, Hatton-garden, London.

Just published, price 1*s.* 6*d.*; by post 1*s.*
A Descriptive and Illustrated CATALOGUE OF OPTICAL, MATHEMATICAL, AND PHILOSOPHICAL INSTRUMENTS manufactured by A. ABRAHAM & CO., 20, Lord-street, Liverpool.

ACHROMATIC TELESCOPES, with the new VETAR Eye-pieces, as exhibited at the Academy of Sciences in Paris. The Lenses of these Eye-pieces are so constructed that the rays of light fall nearly perpendicular to the surface of the various lenses, by which the aberration is completely removed, and a telescope so fitted gives one-third more magnifying power, and light than could be obtained by the old eye-pieces. Prices of the various sizes on application to W. M. ACKLAND, Optician, 93, Hatton-garden, London.

ROSS'S PHOTOGRAPHIC PORTRAIT AND LANDSCAPE LENSES.—These Lenses give correct definition at the centre and margin of the picture, and have their visual and chemical acting perfectly coincident.
Great Exhibition Jurors' Report, p. 274.

"Mr. Ross prepares lenses for Portraits having the greatest intensity produced, by procuring the coincidence of the chemical and visual rays. The spherical aberration is also very carefully corrected, both in the central and oblique pencils."

"Mr. Ross has exhibited the best Camera in the Exhibition. It is furnished with a double achromatic objective, about 3 inches in aperture. There is no stop, the field is flat, and the image very perfect up to the edge."

Catalogues sent upon application.
A. Ross, 2, Featherstone-buildings, High Holborn.

TO PHOTOGRAPHERS.—PURE CHEMICALS AND EVERY REQUISITE for the Practice of PHOTOGRAPHY according to the instructions of Le Gray, Hyde Brebion, and other Writers, may be obtained, Wholesale and Retail, of W. M. BOLTON (formerly Dymond & Co.) Manufacturer of Pure Chemicals for Photographic and other purposes.—Lists may be had on application.
IMPROVED APPARATUS FOR IODIZING PAPER in vases, according to Mr. Stewart's instructions.
146, HOLBORN BARR.

PHOTOGRAPHIC PICTURES.—A Selection of the above beautiful Productions may be seen at BLAND & LONG'S, 133, Fleet-street, where may also be procured Apparatus of every description, and pure Chemicals for the practice of Photography in all its Branches.
Calotype, Daguerotype, and Glass Pictures for the Stereoscope. BLAND & LONG, Opticians, Philosophical and Photographical Instrument Makers, and Operative Chemists, 133, Fleet-street, London.

STEREOSCOPES AND STEREOSCOPIC PICTURES.—BLAND & LONG, 133, Fleet-street, Opticians and Photographical Instrument Makers, invite attention to their stock of STEREOSCOPES of all kinds and in various materials, also to their large assortment of STEREOSCOPIC PICTURES for the same in DAGUEROTYPE, on PAPER, and Transparent Albumen Pictures on GLASS. These Pictures, for minuteness of detail, and truth in the representation of natural objects, are unrivalled.
BLAND & LONG, Opticians, 133, Fleet-street, London.

NEW IODIZED COLLODION: INSTANTANEOUS PICTURES.—J. B. HOCKIN & CO., 229, Strand, invite the attention of Photographers to their NEW COLLODION, which produces pictures in a fraction of a second, 9*d.* per cos. Keeps infinitely better than any other, and may be iodized to produce any required degree of sensitiveness.—Cameras for development in the open country. Apparatus of all descriptions for Photography and the Daguerotype Art.—Pure Chemicals.

HYDROMETERS, ALCALIMETERS, GAS TUBES, &c.—The Exhibition Jury Report, page 237, after describing Ackland's Dividing Machine, and his process for making correct Hydrometers, says: "The Hydrometers and Alkalimeters exhibited by others have been graduated in the usual way, and are therefore inaccurate; those exhibited by Griffin (No. 487) were performed with great accuracy, and the process of graduation is inventing. He is the first in England who has carried into active practice a correct mode of subdividing glass vessels for gases and liquids by the aid of a machine."
A List of his Hydrometers, Alkalimeters, Gas Tubes, &c. sent on application to Mr. ACKLAND, 93, Hatton-garden, London.

TO FOSCOLO'S FRIENDS AND CORRESPONDENTS.—THE EDITOR OF UGO FOSCOLO'S Works in Florence would request Ladies and Gentlemen who might have letters or other papers relating either to his works or his life, to allow copies of such papers to be taken by Prof. GALLENZA, (address, Athenæum Club, Waterloo-place). This request is particularly addressed to the Ladies and Gentlemen whose names are here subjoined, or to the heirs of such of them as are no more:—

Lady Morgan.
Lady Dary.
Lady Bury (Charlotte Campbell).
Lady Caroline Lamb.
Lady Jane Harley.
Miss Fitzgerald.
Miss Russell.
Miss Willbraham.
Henry Hallam, Esq.
Samuel Rogers, Esq.
Hudson Gurney, Esq.
Lord Brougham.
Lord Guilford.
Sir Francis Palgrave.
Henry Collyer, Esq.
Lord John Russell.
Lord Brougham.
John Murray, Esq.
John Grenville.
Henry Hallam, Esq.
Lord Jeffrey.
Lord Glenbervie.

MESSRS. J. & R. MCCRACKEN, FOREIGN AGENTS, AND AGENTS to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive consignments of Objects of Fine Arts, Baggage, &c. from all parts of the Continent, for clearing through the Custom House, &c.; and that they undertake the shipment of effects to all parts of the world. Lists of their Correspondents abroad, and every information, may be had on application at their Office, as above. Also in PART II. of MONDAY, APRIL 11, at 2 o'clock P.M. Petits Champs (established upwards of fifty years), Packer and Custom-House Agent to the French Court and to the Musée Royal.

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THE period of the Hohenstaufen dynasty is beyond all others in the Middle Ages striking and important, not merely in regard to the fate of the German people. The Imperial claims—asserted by Otto, and still more widely exercised by the Salian Conrad and Henry, over the best part of the empire of Charlemagne,—when revived by Frederick the First, brought the interests of the foremost regions of Europe, as well as its spiritual relations, in their development by the Papal system, directly under the influence of the Hohenstaufen Cæsars. The effect of this important position is enhanced by the personal characters of the sovereigns themselves—as well as by the sudden elevation and tragical close of their line. In the combination of momentous circumstances, the course of the Hohenstaufen has no parallel in modern history. The time, too, in which they flourished was pregnant with new events and great decisions. In the 112 years which elapsed between the election of Conrad and the death of Frederick the Second, the Dark Ages were seen to expire, and the dawn of modern society began to colour the horizon. Within that range fell the doom of the Crusades,—the last struggle of Heathenism in the North,—the last invasion of Europe by nomadic hordes from the East. It saw the rise of modern literature,—the birth of a new creation in Christian architecture. It was an epoch no less memorable in regions which lay beyond the direct sway of the German sceptre. Within it England framed her Magna Charta; Spain fought her battle on the Navas de Tolosa, and the Moors, driven from Cordova and Seville, began their last stage of glory in Granada; France grew compact under Philip Augustus; Constantinople fell by the assault of a band of merchants and adventurers. Within its range the Roman See consummated under Innocent the ambition of Hildebrand:—the age of the Italian Republics was inaugurated. In all directions elements were fermenting towards new combinations:—and in the midst of this turmoil the Hohenstaufen Cæsars,—all of them distinguished by high qualities and marked individuality, appeared in stately succession in what was then the first place in Europe. Now in the glow of success and on the eve of entire supremacy,—now reeling under sudden disasters; in fierce battle with the rival Church, with rebellious vassals and with the new life that was bursting the cerements of old feudality;—some of them more to be loved, others more to be hated; but each in his turn an impersonation of a right royal energy:—they form a series of kingly figures, playing the highest part in scenes of unusual importance, such as no other—not even the great Nassau—family has exhibited in a period of equal duration and difficulty.

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correspond with the forced union between Germany with Sicily:—Philip, the most amiable of the line, exhibits in a remarkable degree the flexible and persevering qualities apt for a time of transition;—while in Frederick the Second, bravery controlled by prudence, and cunning paving the way for force, bespeak the revolution which a century had made in the machinery of ambition: and the clouded setting of his reign prepares the last act of the Hohenstaufen tragedy.

Within this period occurs the final attempt to bring Germany under an hereditary sceptre. This design, nursed by the vigour of Frederick the First, was attempted by his son Henry; but failed under the stubborn opposition of the great vassals. With longer life he might have renewed the effort, had he broken—as he certainly meant to assail—the power of the recalcitrant princes. But the plan—perhaps impossible under any circumstances in the then state of the Empire—was for ever destroyed by his untimely death. In the turbulent schism of royalty under Philip, as also in the predominance of Frederick's Italian care, the German nobles grew far above the reach of a settled dynasty:—after the interregnum the crown was found lying in the hands of electors; who from the days of Rudolph of Hapsburg onwards, advanced in constant progress to absolute independence as sovereigns.

The short reign of Philip was but an incomplete act of this imposing drama. Of all the interests arrayed against each other during the eleven years' competition, but one, the success, namely, of the crown vassals as against the throne, maintains its sequence in the change of scene after Philip's violent death. —The others at once assume quite new features. The pretensions of the Roman See, gradually reduced in tone, as the king's ascendancy grew more decided during the last years of the struggle with Otto, were certainly destined to further abatement had the life of Philip been spared to complete the victory over his rival,—which was on the eve of its accomplishment when all was changed by the stroke of an assassin. By that act Innocent regained all that he had been fain to abandon; and a new course of supremacy, directly returning over the ground he had just traversed, dates from the unexpected crisis in Otto's fortunes. In regard to that prince, too, in whose person the old feud between Welf and Waiblingen spent its last power in Germany—not only does the strife extend beyond Philip's time, but the terms of the contest itself are for the moment reversed by his catastrophe; and the conclusion results from a new combination of events. The same may be said of the prospect of establishing the Empire in Italy, in the sense in which it was enjoyed by Frederick the First, and of making Sicily a German province as it was under Henry the Sixth. The whole period of Philip's reign presents a continual *nexus*, with ever-growing promise of success, towards objects the way to which was at once and for ever barred by his untimely end. This circumstance alone, independently of the remarkable vicissitudes it displays, and of the striking figures of its actors, invests this brief passage of history with a strangely tragic character; and seems to revive the old Greek idea of an inexorable Fate, which stooping in the hour of prosperous fortune strikes to the ground the rising hopes of Man. But for historical representation, the use of which especially depends on sequence, there is no fitting pause in a catastrophe like this: and the breaking of the thread at a conclusion "where nothing is concluded" but the life of the hero—leaves the unsatisfactory impression of a fragment. Of this the author

seems to be himself aware; for after giving reasons in the preface for choosing this particular reign as the subject of a monograph, he hints that it may be regarded as the first section only of a work which shall continue the story to its conclusion in Frederick the Second; if not to the extinction of the Hohenstaufen line in the blood of Conradin.

That the natural scope of the subject also requires extension on the opposite side, is tacitly admitted by the commencement of the book so far back as in the later years of Frederick the First. After this, the reign of Henry the Sixth is described quite as fully as general history requires; so that a considerable tract of the earlier part of the story has been gone over before we arrive at the special ground of Philip's time. This is surveyed with a precision and minuteness which leaves untold none of the least incidents of the feuds and negotiations, the loose alliances and fickle allegiance which marked the contest between Philip and Otto. These, as well as the Church transactions, the tenor of which is of far more historical importance, are traced with a carefulness of research which has not been shown in any previous account of the period. In Von Raumer's work, with which, as specially devoted to the Hohenstaufen, the comparison is most obvious, the section devoted to Philip is less complete perhaps than any other,—and as regards the German part of the story, it cannot be said to have exhausted the subject. Much that is imperfectly stated, or described in vague terms by that author, is exhibited with precision by Dr. Abel; and the ramifications of interest and intrigue in which the varying fortunes of the rival kings were entangled are described more amply, indeed, than consists with the just proportions of history. The writer is bound to this research; but there is a limit to the display of its results, which has not been sufficiently regarded here. In several instances a paragraph would have sufficed to sum up a series of minor transactions which are spread over many pages. As an apology for this, Dr. Abel avers in his preface that he desires to furnish materials to the future historian rather than himself to assume his office. From the tone of the work, however, which is altogether pitched in the key of a finished composition, it would appear that this explanation is not quite applicable. The more probable explanation may be, that Dr. Abel is conscious of having examined his ground with more accuracy than others have done, and cannot refrain from showing, although at some disadvantage to the composition, how industrious he has been. The self-denial which enforces a stricter dealing with the results of conscientious diligence, is however so rare, that it might be extreme to insist severely upon it in the present instance. It must, however, be repeated that the substance of Dr. Abel's research might have been compressed without detriment to its essence, and with advantage to the reader.

As to the main features of Philip's history, it can hardly be said that Dr. Abel will compel those who have studied it elsewhere to make any serious change in their view, whether of the events or of the characters with which it is conversant. The figures of Otto and of Philip;—the notable person of Innocent;—the corruption of the realm during a strife which was so dextrously turned to account by that astute and ambitious Pontiff;—the policy of the native nobles,—and of foreign princes who took part in the German disputes, appear on the whole in the same lineaments which authentic history had already pretty clearly drawn for them. The general outline is more completely filled than heretofore; local points, of more or less inter-

est, are made prominent; the sequence of certain transactions hitherto obscure is shown in a continuous line. Some portraiture of individuals of secondary importance, whose conduct illustrates the morals of the time, is usefully introduced; and the springs of action, whether in Diets and other assemblages of the nobles, or among the Church vassals, are laid bare with a distinctness more conducive to a knowledge of the time than favourable to its character. These are the merits of the work; which, although readable enough, will be more highly appreciated by the curious than by the cursory reader. Of absolute novelty the subject was not capable. On the secret causes of Philip's murder—the point in his history at once the most touching and most mysterious—there is nothing discovered to gratify the inquirer. The alleged motives of Otto of Wittelsbach, as here enumerated, are those which previous writers have stated and discussed,—with the same result in the main as Dr. Abel has arrived at.

In the opening section of his work, there is some peculiarity in the degree of his admiration for Henry the Sixth;—whose political position is made more imposing than it appears in other histories, while his talents are displayed, and his cruelties extenuated, in a tone of decided partiality. It is true, that no one conversant with the scene will assert that mildness would have been a virtue in any sovereign placed as Henry was in respect to any such a body of subjects as the Apuleian and Sicilian nobles, on the arrival of the news of Frederick's death in Syria. He had to keep, after he had won, the Sicilian crown by the sword. But that it was needed, or excusable, or even politic, to be savage as well as severe, may be emphatically denied. The cruelties in which Henry seemed to delight were follies as well as crimes; and they were recorded against his race by an inexorable Nemesis. On the infant Frederick, to whom Costanza gave birth at the very moment of the Palermo butchery, there fell the first omens of a doom of blood,—which reached its consummation when Conradin was dragged to the scaffold at Naples. The hatred that Henry's ferocity—imitated, but not equalled, by his followers,—provoked in Italy against the German name, was among the active causes which destroyed a sovereignty that had been the pride of Otto and of Henry the Third. In insisting upon this, the historian would have best fulfilled his proper office of interpreting the past, while paying the homage due to the eternal principles of right; instead of glossing over unpardonable crimes in admiration of Henry's shining abilities and force of character.

In regard to Henry's treatment of Cœur de Lion, the apology is less objectionable. The transaction cannot be fully discussed here; but it may be observed in general terms, that the popular English view of Richard's captivity, based on mere romance, will not bear the test of impartial research. It is a pregnant fact in the case, that there was at the time no kingdom in Europe which Richard could have traversed with safety. The suspicions he had incurred, the resentments he had provoked, in and out of Palestine, were felt not by Germans only. To the Austrian Duke he was plainly an enemy; and it was consistent with the universal practice of the time to hold a captured foe to ransom. Henry, by claiming the Emperor's right to dispose of a royal captive, most probably saved Richard from a worse fate,—certainly from worse treatment than he found in the Castle of Trifels or at the Mentz interview. Nor was Richard's own conduct, when his resentment or cupidity was excited, such as to justify any sentimental outcries against the terms exacted for his release.

Should Dr. Abel proceed to describe the reign of Frederick the Second, we hope that he will study the art of compression more than he has done on the present occasion:—he will certainly do so if he desires to attract general attention to that long and varied career. The same diligence and accuracy which he has bestowed upon Philip will not be the less appreciated by the judicious, if the results are summed by the historian, instead of being left in a crude state to the reader's digestion.

A Tour of Inquiry through France and Italy.
By Edmund Spencer, Esq. 2 vols. Hurst & Blackett.

We cannot congratulate Mr. Spencer on the appearance of this book. The journey out of which it has arisen was not in any just sense a tour of inquiry,—nor is the work the production of a man who shows himself competent to treat with success topics so extensive as the "present social, political and religious condition" of France and Italy. Formal treatises on the social, political, and religious state of a nation are not works of holiday pastime, nor the offspring of a single summer scamper by means of railways and steamboats over hundreds of leagues of surface. If we go on at the recent rate of mis-calling slender books by overpowering titles, we shall ere long have a serious continuation of the 'History of the Decline and Fall of the Roman Empire' in the shape of a few historical recollections in the Colosseum or the Campagna.

Mr. Spencer has, unhappily, the art of writing faster than he thinks. Charles Fox used to say that no parliamentary speaker has any business to be fluent,—and there is a great deal of truth in the paradox. Most of the readers of Mr. Spencer's present book will certainly consider that its greatest faults are its over-lasting chapters of talk and its violent No Popery tone. The 'Tour of Inquiry' is in sober earnest little more than a bulky pamphlet against Austria and Ultramontanism. We find no traces of any inquiry, properly so called, into the actual condition of the people of France and Italy. We have no new facts—no tangible results which help us to form a better opinion on solid grounds of the existing state of things in those countries. We are, for example, told nothing precise and positive as to the number, cost, discipline, temper, and mode of recruiting the great armies which at present hold both France and Italy in military subjection. We should like to have heard something definite as to the working of the Conscription in those departments of Provence in which Mr. Spencer seems to have passed some weeks. It is said that nothing can be more unpopular amongst the French peasantry than the service of the regular army,—and that hence, the cost of procuring substitutes is enormous—as much frequently as 70*l.* sterling. Now, is this a fact?—and if a fact at all, is it a fact on a large scale?—and what does it indicate? Has a change taken place in the sentiments of the French peasantry as regards military service and glory,—and has the increase of trade begun already to act powerfully in favour of peaceful tastes and habits of thought? We refer to this as merely one question among a great number which we might have expected to find discussed by a traveller of Mr. Spencer's experience and, we believe, military education.

We are ready to admit that Mr. Spencer does impart to his readers at great length, and not without a certain vivacity, his impressions of what he saw and heard:—but a broad line must be drawn between impressions and observations. Anybody possessing the faculties of language and memory in an ordinary degree

may become the subject of impressions, and may describe them in grammatical phraseology; but a series of well-directed observations implies an active instead of a passive operation of the mind. An observer is an inquiring person—a sifter of evidence, a reasoner on facts.—A person of mere impressions follows an easier path. He contents himself with explaining, with more or less success, that the object immediately before him is like or unlike some object that he has seen or heard of previously.—Now, Mr. Spencer must permit us to tell him that his two volumes contain hardly a single observation of the kind we have described. Of impressions they are full to a painful degree of overflowing.

To a certain extent our self-imposed rule prevents us from referring to the great topic of Mr. Spencer's book—the abuses of what is called Popery. In this place we have nothing to say on the abstract merits or the abstract truth of any form of belief whatever. It is not our province to cry down or cry up an individual, or a race, because he or they may belong to a particular religion. We confine ourselves to occurrences—excluding causes—where religion is concerned. If acts of gross oppression are committed, we may and will denounce the oppressors without troubling ourselves to ask after their faith; and in the same manner we feel ourselves at liberty to refer to events which indicate the degree of education and enlightenment in a district or among a people. Guided by this rule, we have no difficulty whatever in condemning in the most emphatic language that we can command the present system of political government in Southern Italy. Mr. Spencer tells us—what has been told by every preceding traveller of independent judgment—of the cruel persecution and treatment practised day by day over the whole of Southern Italy against every one suspected even of entertaining liberal ideas. He tells us of the filthy Roman prisons—the perpetual seats of disease, cruelty and extortion in their most repulsive forms; and he tells us of the spies and punishments employed in Naples and in Tuscany to scare away liberty from the minds of the people. Against crimes and follies of this description and magnitude Mr. Spencer does right to raise his voice loudly, and to protest in the most expressive terms. He does right to describe the present political state of Southern Italy as a nuisance and a blot on the face of Europe—as leading directly and plainly to a future full of disaster and revenge—and as manifesting, more conspicuously perhaps than any other existing fact, the senile stupidity and stubbornness of the systems of misgovernment which prevail in that part of the Continent.

One of the most lively, and—as containing a clear statement of an important fact—one of the most valuable, chapters of Mr. Spencer's volumes is, that in which he describes the extraordinary imposture of St. Saturnin.

St. Saturnin is a small village in the Vaucluse Mountains, and not very distant from Avignon. So lately as the year 1850, this village became first celebrated and afterwards notorious as the residence of a girl called Rose Tamisier,—pretending to have the power of working miracles and to be in immediate communication with Heaven. That pretensions like these might be made and perhaps, to some extent, believed among the poor peasants of a remote Provençal canton, is not a matter of great surprise;—but that they should obtain the attention and countenance of the highest functionaries, ecclesiastical and civil, of a country like France, is an incident so extraordinary as to become an important event. That event did happen:—how it happened, Mr. Spencer shall inform us.

First, as to the impostor herself.—

"We shall not fatigue our readers by entering into any lengthened details respecting the life and adventures of our village saint; still, a few particulars of an impostor who so successfully mystified the world, and acquired by her miracles a sort of European celebrity, might be altogether uninteresting. At all events, this fraud must be considered as an evidence of the fact, that notwithstanding the vaunted civilization of France, her universities, schools of learning, printing-presses, and all the varied facilities for acquiring useful information, there must be something wrong in the training of the public mind, when such a system of transparent jugglery could have found a single believer in the nineteenth century. It was disgraceful even to the most ignorant among the populace; but when we reflect on the numbers of the better classes who aided the deceit, our surprise is only equalled by our regret. It appears that Rose Tamisier, the heroine of our tale, had been educated gratuitously in a convent of nuns at Salon, Bouches-du-Rhône, where eventually she became an inmate, and made herself remarkable by the frequent visits she asserted she was in the habit of receiving from certain saints and angels, above all from the Virgin Mary. At length, impressed with the belief that to her was confided the divine mission of restoring religion to its original purity in infidel France, she left the convent, and sought a retreat in her native village, Saïgon, where she made her first *début* on the stage as a miracle-worker, says her biographer, the Abbé André, by causing the growth of a miraculous cabbage! sufficiently large to feed the hungry villagers for several successive weeks, and that during a season of such universal drought that every other species of vegetation languished or died. In the mean time, she refused every species of nourishment but consecrated wafers, which angels were in the habit of purloining from the sacred Pyx of the Church, wherewith to feed the favourite of Heaven! and to compensate the good old curé of the commune, the Abbé Sabon, for their loss, she mended his clothes with thread and buttons rained from heaven. But whether the villagers clamoured for more substantial food than cabbage, or the curé demanded a new *soutane* for the loss of his consecrated wafers, certain it is that one fine summer's evening she was borne aloft by angels, and deposited in the romantic village of St. Saturnin. Up to this time the believers in the holy mission of our village saint chiefly comprised the simple vine-dresser, the mountain-shepherd, and it may be their equally simple curé; but the odour of her sanctity, and the fame of her miraculous powers increased so rapidly, and spread so extensively, that she quickly acquired a European celebrity. She had already performed many surprising miracles, and by the intensity of her devotion caused the representation of a cross, a heart, a chalice, a spear, and sometimes the image of the Virgin and Child, to appear on various parts of her body, at first in faint lines, and afterwards so developed as to exude blood! thereby exciting the amazement and pious admiration of every beholder. But she now worked in the little church of Saint Saturnin the crowning miracle, by causing a picture of Christ descending from the cross to emit real blood, and that in presence of the parish priest, and a numerous congregation, assembled to witness the extraordinary event. This took place for the first time on the 10th of November, 1850."

We have then the following statement of a most extraordinary measure of sanction on the part of the French government.—

"The affair of the bleeding Christ now assumed an aspect of sufficient importance to attract the attention of the Government; when M. Grave, the sous-préfet of the department, M. Guillibert, juge d'instruction, M. Jacques, substitut du procureur de la République, and other civil and military officers, were despatched to investigate the correctness of their representations. Even Monsignor, the Archbishop of Avignon, was summoned, with the higher clergy of his diocese to behold and verify the miracle in *proprie persona* [sic, in the text—to the credit of either Mr. Spencer or his printer]. On the day appointed by the saint for the performance of the miracle, these great civil and ecclesiastical dignitaries arrayed in the costume and insignia of office, attended her invitation, together with

thousands of the curious and devout from every part of the romantic Provence; and, to prove that no design was entertained of imposing on the credulity of mankind, the painting, at the command of his grace the Archbishop, was removed from its place over the high altar; when, lo! to the astonishment of the awe-struck multitude, the back, which might have contained some machinery for carrying on the imposture, disclosed a numerous colony of spiders, who seemed to have remained there for centuries. Still the blood continued to ooze from the picture of the crucified Christ as fast as his Grace and the Préfet wiped it away with their cambric handkerchiefs from the hands, feet, and side of the figure. And what a value did these acquire! They were immediately cut into shreds, and transmitted to the faithful in every part of France. The public authorities and the clergy were satisfied, the spectators were satisfied, and the Archbishop preached an eloquent sermon suitable to so great an occasion; and, in order that everything should be done systematically and in due form, the Préfet and all the other high dignitaries affixed their names and seals of office to a public document attesting the truth of this most mysterious phenomenon, which was forthwith despatched to Paris, and by means of the public press circulated throughout every country in Christendom."

Fortified by testimonials like these, of course the St. Saturnin miracle became a highly profitable and popular adventure,—and the whole community of the Provençal canton had for a time substantial reason to bless the good fortune which gave them so exalted a saint as Rose Tamisier for a countrywoman. The scientific men were at first puzzled with the circumstance of the apparently bleeding picture; and although every competent person in France felt that a juggle was at the bottom of the whole performance, still they were unable to point it out. At length, however, and before many weeks had elapsed since the eloquent confession of the miracle by the archbishop and the sub-préfet, an ingenious chemist at Apt, M. Eugène Colignon, succeeded in unmasking the imposture.

We resume Mr. Spencer's narrative.—

"Taking it for granted that our readers have acquired an interest in the career of our miracle-working Saint of Provence, we may as well relate the *dénouement* of a tale, which in reality surpasses all that the prolific mind of the most industrious writer of romances could invent of the folly and superstition of mankind, rendered still more interesting to the Protestant English reader, when he remembers he is only separated from this land of wonders—this mysterious people—by a narrow strait, and that this imposture, so disheartening to the friends of civilization and progress, took place in 1850, and was frequently repeated in 1851. A few weeks subsequent to our visit to the village of the Provençal saint, we received a letter at Nice from a friend at Avignon, containing a full account of the means by which the imposture had been detected; and to do the French justice, their ingenuity is rarely baffled either in performing or discovering the secret of a miracle. In the present instance, the credit of unravelling this most mysterious affair of the bleeding Christ is due to the intelligence and assiduity of M. Eugene Colignon, a chemist of Apt, who, after wasting much time and labour in fruitless researches, at length succeeded in discovering that human blood, disgorged by a leech, having lost its fibrine, was capable of serving the purpose of Rose Tamisier, and might be made to penetrate a painting, and then issue forth in small globules, or drops, according to the quantity employed, and which not only does not coagulate for many hours, but continues to flow from the face of the painting, however frequently it may have been wiped off, while a drop remains. In short, the miracle of the bleeding Christ was imitated so successfully by this gentleman in presence of the public authorities, and a large number of the most eminent scientific men of the country, that not a doubt could remain in the mind of the most devoted believer in the miraculous powers of our heroine, that she was an impostor, particularly when it was proved that she invariably insisted on being allowed to pass some time in solitary

prayer in the chapel, previous to performing the miracle, when no doubt she took care to saturate those portions of the painting necessary for her purpose with the sanguineous fluid. The cheat having once become generally known, such a storm of public indignation was raised in the country as compelled the authorities to have the impostor arrested and tried as such at Carpentras, the chief town of the district, but here the jury, we presume influenced in their decision by a superior power, declared themselves incompetent to pronounce a verdict. This made bad worse, and the authorities, fearing some outburst of popular discontent, the affair was transferred to the assizes at Nîmes, where about the middle of November, 1851, after a long and patient investigation, aided by the laborious efforts of counsel on both sides, the saint was pronounced guilty of *escroquerie et outrage à la morale publique et religieuse*, and condemned to six months' imprisonment, with a fine of five hundred francs and costs."

—And so, the saint was sent to gaol,—and the miracle became an addition to the long catalogue of shams.

The Indian Archipelago: its History and Present State. By Horace St. John. 2 vols. Longman & Co.

The task in this work undertaken by Mr. St. John—that of the condensation into one connected narrative of the historical materials relating to the numberless islands of the Indian Archipelago—was one of no ordinary difficulty,—and he has accomplished it with great success. Persons interested in the past history and the present condition of these islands will find here all the scattered details conscientiously collected, wrought together with no inconsiderable artistic skill, and reissued in a style more graphic, spirited, and brilliant than is usual in such works. At the present time, when the great Archipelago is likely to become to a degree yet unprecedented a field for the political and commercial enterprise of this country, Mr. St. John's book possesses a special importance.

His plan is simple. He commences with a general view of the Archipelago, discusses lightly the origin and spread of the Malayan race, and goes rapidly over the periods intervening between that remote and problematical era and the arrival of the Portuguese. He then, following the order of time, describes the adventures of Europeans in the Archipelago down to the present hour. An account is given of each important island or group as it falls into the current of the narrative. When events are brought down to 1840, the general description of piracy is introduced, followed by an outline of Sir James Brooke's extraordinary proceedings. On this last portion of the work—occupying more than a third part of the second volume—Mr. St. John has bestowed especial pains. Personal circumstances—particularly the residence of two of the author's brothers in the Archipelago in official connexion with Sir James Brooke—have enabled him to acquire very full information respecting the disputed points in the career of this remarkable man since his naturalization in the East. But in this respect, and for the same obvious reasons, Mr. St. John's book is clearly that of a partisan:—and we refrain here from all discussion of the topics introduced into this portion of its pages, because we feel that the inquiry into the slaughter at the mouth of the Serebas River must yet take another form,—or, if not, that the materials are withheld on which alone the matter can be properly discussed.

In the historical sketch of the Archipelago from the earliest times to the present Mr. St. John exhibits in combination the two qualities pre-eminently necessary for his task—power of description and power of narration. His quality of description is even remarkable. His mind

is evidently filled with the accounts which he has diligently read of the scenery and productions of the East,—and he reproduces these in a language of his own, easy, flowing, and coloured with the true Oriental tint. Take, for example, the following general description of the botany and zoology of the Indian islands.—

"The peculiar charm of the Archipelago is the fresh green perpetually displayed. Its atmosphere is of equinoctial warmth, yet continually charged with moisture, purified by season winds, and so fecundating that the very rocks shortly become fertile. Round the larger islands lie rings of smaller ones described as resembling floating gardens, umbrageous and flowery, on waters so blue and gleaming that they would dazzle but for the shadows of the clouds reflected in them. In other quarters there is the sublimity of lofty ranges, but instead of glaciers or snows, one invariable forest overlays them all, the peaks inflamed with that rose red glow, seen on the Swiss Alps, and emitting curls of smoke, which shine like scattered gold-dust in the sun. These woods overspread a large proportion of the surface in most of the islands, though in some, as in Java, the eye is delighted by a series of cultivated hills and park-like slopes, curving gracefully upwards from the sea, with all the processes of agriculture exhibited in succession, from ploughing to reaping, according to the temperature, which is regulated by the elevation of the land. In Borneo and Sumatra, however, dense forests extend over large tracts:—trees of gigantic stature, of abundant foliage, and hung with a thousand creeping plants, entangled, fantastic, brilliant with flowers, and equal in their gaudy splendour to the growth of the Brazilian woods. Birds countless fill the solitude with their songs—some deep, long-drawn and shrill, others tremulous, plaintive, and wild, but few with sweet notes, or very melodious tones; their plumage is more beautiful than their music, and it gleams amid the branches, gold, or red, or blue, or flashes with a metallic lustre, peculiarly dazzling to the eye. From the boughs also hang snakes, green and velvety, or like a roll of coral, some harmless, others deadly, falling through the leaves, or gliding amid the tangled flowers and grass. Insects of splendid hues and in immense variety animate the solitudes of Celebes and Borneo—the bronze green beetle, emitting a perfume like attar of roses; the silver-winged butterfly, and myriads of grasshoppers. The Indian gazelle, herds of elephants, the rhinoceros, the tiger, the tapir, the baribura, the mins pappan, the sloth, and the buffalo, also inhabit the woods of the great islands, while in the smaller groups, as the Moluccas, if these creatures are rare others more curious are found, especially of the winged species. More beautiful than any are the birds of paradise—*discoires marine et inenarrables*,—fabled to be the messengers of God, who fly towards the sun, but overpowered by the fragrance of the isles over which they pass, sink to the earth, and fall into the hands of man. The lori and the Argus pheasant, the cream-coloured pigeon, and those 'atoms of the rainbow,' the Cinnerys or sun birds, gleam and glitter amid the foliage; while to perfect the beauty of the islands fields of the Indian lotus and the tiger lily, sprinkled with patches of scarlet or violet flowers, surround the woods, or border the large sheets of water. Alligators in great numbers haunt the mangrove creeks and rivers, with lizards of innumerable species. Fragile and richly tinted shells, the olive and the harp, coloured like the most beautiful tulips, strew the sand of the beach, which is in many parts fringed with sea-weed and rocks in the shape of stars, flowers, or shrubs. The sea is inhabited by multitudes of fish—some of them exceedingly curious and rare, as the Malayan mermaid, food of kings, which suggested that romance so pleasing to the Oriental imagination."

The same powers of description, always checked, apparently, by strict reference to the reality as vouched by authorities, are shown in Mr. St. John's accounts of the individual islands as they fall into the course of the narrative. In the faculty of *narration*, properly so called, he does not excel so conspicuously; though even in this his merit is considerable,—and the reader

will derive from his work a very clear idea of the successive enterprises in the Archipelago of the nations who have made it what it is—the Malays, the Indians, the Chinese, the Portuguese, the Spaniards, the Dutch, and the English.

Mr. St. John prefaces his account of Sir James Brooke's proceedings with a detailed description of the island of Borneo; from which a few passages are worth extracting at this time for the information of our readers.—

"Borneo is divided by the equator into two unequal parts, and is, with the exception of New Holland, the largest island in the world. It enters two of the great sections into which the Archipelago has been distributed—one, the more favoured, which embraces Java, and a second containing Celebes, while it projects itself also into the climate of spice and sago. Including the little groups, which geographically are attached to it, it extends through eleven degrees of longitude, and ten of latitude—from 106° 40' to 116° 45' east of Greenwich, and from 7° north to 4° 20' south latitude—a length of about 900, and a breadth of about 750 miles. The area has been computed at about 114,000 square miles. Whence it derived its name is unknown; but it is probably not a native appellation. According to some it is called by the aborigines Kalamantan; to others, Varouli, or 'Born of the Sea'; while it has been spoken of under the Greek description of Megalonesia. The Malay word Borneo is said to be derived from the Sanscrit Bhumi; and Tannah Bumi, 'The Land of Bumi,' is used by the people of the Peninsula, as it was by the old Portuguese navigator; and by the Venetian travellers Borneo as well as Burné; but the aborigines appear to have no fixed name to apply to the whole island. Many of the tribes dwelling in the interior have no idea that their country is surrounded by the sea, while others know of nothing beyond the borders of those streams on which they live. * * The population cannot with any accuracy be estimated; every statement must be a loose and hazardous conjecture: 3,000,000 is by some considered an exaggerated number, because what is known of the interior seems to be thinly peopled; the tribes along the banks of rivers are few; the levels near the sea and exposed to inundation are uninhabitable; the lowlands are of alluvial formation, and the immense wooded deltas afford only a place of temporary sojourn to nomadic hordes. * * Borneo, superior in area to the whole territory of France, is of varied aspect, but everywhere reveals the characteristics of uncultivated nature. As the last upheaving or sinking of the earth left it, so it remains, with few traces of human industry to change the features of its surface. It has high mountains, long and copious rivers, lakes of various size, and in the northern portions many spacious plains. There also the hills reach their greatest height, Kini Balu, or the Chinese Widow, attaining an altitude of nearly 14,000 feet. The ranges lie generally in a direction from north-east to south-west, descending about midway to 8,000 or 9,000 feet, and sloping to 4,000 and 2,000 as they approach the western shore. Between them, in the northern division, lie wide levels formed from the deposits of streams, which, flowing through long sinuous valleys, overlay the prevailing quartz formations with a rich composition of vegetable mould. On every side of the island, indeed, numerous rivers discharge themselves, some springing from undiscovered sources in the interior, and aggrandized by the tribute of many affluent streams; others, rising among the nearer hills, and descending with serpentine course to their embouchure. On the north the largest are those of Bruné, Rejang, Serebas, Sakarn, and Sarawak; on the south, the Great Banjar, on the south-east, the river of Passir, and on the east, Koti,—all of large volume, besides many others capable of navigation. If ever, indeed, the heart of that mighty island be laid open to European enterprise, it will be through these streams, which render Borneo, with the exception of western Africa, and perhaps of Brazil, the best watered country in the world. Between the province of Sarawak and the city of Bruné may be counted the mouths of more than twenty rivers, available for purposes of trade. * * Of the productions of Borneo, which may be made available for purposes of commerce, or for

domestic industry and consumption, there is a long catalogue to be made, and one still far from complete. Of minerals, coal, antimony, iron, tin, nickel, quicksilver, and gold, in abundance, diamonds equal to those of India or Brazil, while a beautiful resplendent sand has been suggested as indicating the vicinity of other gems. Timber of various kinds and qualities, for ship and house building, and ornamental manufacture, abounds in the woods. The climate is favourable to vegetation, and though exceedingly healthy for persons who are not compelled to undergo much exposure, is so moist, that its surface wears a perpetual tint of vivid green. From April to October is the rainy season; but scarcely a day passes in the other months, without a light shower, and this with a constant and pervading warmth so encourages the growth of every plant and tree, that Borneo, from the brim of the ocean as far as the eye can penetrate into the interior, presents one mighty flowing surface of leaves, grass, flowers, and blossoms perpetually renewed, and blooming for ever, with a beauty and lustre unknown in any other country of similar extent in the world. The soil is rich and deep, capable of producing sugarcane, nutmegs in abundance, cinnamon, oranges, and many other fruits and vegetables not originally found there. The cabbage palm, the bamboo, cocoa-nuts, sago, the gomuti palm, the areca, rattans, nipah, and other trees yield the most articles for native consumption, with rice so grateful to the inhabitants of the East. The camphor laurel yields that beautiful gum, the powerful fragrance of which was chosen to be shed by the lamps burned in the palaces of India. There are besides vegetable tallow and vegetable wax. Native oil, pinguin edule, wood and various seed oils, gutta percha, the sap of a climbing plant, dammar or resin, wild cinnamon, cotton, pepper, coffee, gambier, tobacco, numerous dye stuffs, and aloes, are among the commodities for exportation. Of flowers the variety is infinite—of every brilliant hue, purple, gold, crimson, ivory peaked with red,—shrubs with blossoms like stars growing in large thickets, and giving to the landscape an aspect of poetical and fanciful beauty, many of the most enormous trees also being loaded with bloom. As there are in Borneo butterflies like flowers, so there are flowers like butterflies, with rich freckled petals spread like wings, and others that wave from tall solid stems, clusters of blossoms which form as it were a splendid floral plume. Wax edible birds' nests, bezoar stones, and tortoise-shell may be added to the list of articles of commercial value. The inhabitants of Borneo may be divided into three classes, the Dyaks, a subject race inspired by hopes of vengeance upon its tyrants; the dominant Malays who spoil and oppress the aborigines, and the colonists of China, an active and industrious but turbulent and intractable part of the population. * * The Dyaks are divided into those of the land and sea—the former more peaceable and tractable, the latter more barbarous and formidable. The tribes which do not give themselves up to piracy, pillage, and head-hunting are a gentle, tractable, peaceful race, living in harmony among themselves, with simple manners, and primitive modes of life. Unhappily, their numbers have been thinned and their spirits broken by the ravages of the Malays, who have hunted them into woods, where they dwell in small or large communities, subsisting on the produce of the soil. They are still ignorant of arts, sciences, and laws,—their rude inventions being the suggestion of necessity, and their slight social organisation the most vague and flimsy, except where a Malay government holds them in subjection. Then they quickly learn the weight of taxes, and feel the gall of that oppression, which is a bitter thing to the barbarian as well as to the educated mind. The Malays are Mohammedans, living under the rule of the Prophet's descendants, a mongrel race of tyrants, gamblers, opium smokers, pirates, and chiefs who divide their time between cock-fighting, smoking, concubines, and collecting taxes. The inferior classes are industrious boat-builders, weavers, miners, brass-founders, and traders; but the Chinese are the most enterprising and flourishing of the numerous settlers in this great island."

Into this splendid island, subdivided into various so-called kingdoms, unprovided with any germ of a strong native empire, and a prey to all the vices of rapine, piracy, and Malay

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tyranny, the Englishman Sir James Brooke introduced a few years ago a new and organizing element. Of the successive stages of Sir James's rise and progress, and of the results of his doings at Sarawak and in other parts of Borneo, so far as these can be yet ascertained, Mr. St. John gives a rapid sketch; but as much of the material comprised in this sketch has been already before the public, it is unnecessary here to refer to it more particularly.

POETRY OF THE MILLION.

It is long since the Poets of the Million have been vocal in our columns;—though, as we have hinted, they continue to swarm, each with his lyre, more or less tuneless or more or less feeble in tone, over the low lands at the foot of Parnassus—looking vainly up the flowery slopes to whose Muse-haunted summit the whole chorus of them cannot reach. Our readers are familiar with the sense in which we use the title "Poets of the Million." It is not from the slightest idea that the song which they offer is good enough for the masses, in distinction from the privileged minds who are more eclectic in their tastes. We insinuate no disrespect against a general public which in our day will have good poetry or none,—as the Million are doomed to find. The phrase is used rather to express the number of these bards themselves—moving about a restless and undistinguished crowd,—as compared against the minstrel few who stand severally apart, each with the star on his forehead and an attendance of hushed and breathless minstrels. So numerous a band are the former—that supposing (to do violence to our convictions, for the sake of an hypothesis) each to have a single listener, the audience would swell, by a simple application of the multiplication table, to a number requiring some such figure as that which we use to express it. The Poets of the Million are those whom, for one reason or another, we cannot, for our parts, certify to the Million as singers whom they should care to hear.

It is only in this sense that the gentleman whom to-day we shall first introduce to the reader can be called a Poet of the Million. *Thomas à Becket, and other Poems*, by Mr. Patrick Scott, are not the first performance of a bard who selects themes which very few indeed of the Million would think of, and—judging after the measure of our own incapacity—yet fewer of them will understand. Through all Mr. Patrick Scott's extravagancies, there is visible a certain poetical power,—but the power is strained to the performance of fantasies through which the ear and the mind labour painfully to catch the musical meaning. Mr. Scott is a poetical attitudinizer,—and invokes the Muse with an air which she always resents. He was already the author of a volume of poems called 'Lelio, Hervor, &c.,' in which the patience of those whom it offends to see a gift, of whatever amount, thrown away was sorely tried. At the threshold of this volume stood an unlucky Preface over which the reader stumbled at the outset,—and he came already sore to the perusal of the poem. Here he had to grope his way through a metaphysical, or psychological, or allegorical, or otherwise mystical—or all of these, or none of them and something else—for we really know not how to describe it—poem, darkening over a page that bristled with notes of reference and quotation:—now hurting himself against a Greek or Latin conjuration, and now stumbling over a Persian hieroglyphic.—Then, Mr. Scott wrote a poem called 'Love in the Moon,'—to the understanding of which a certain influence of the moon under a certain one of its phases may be necessary. We have tried it at other times and failed. We believe the poem is intended to be highly scientific,

—and a prose explanation about as long as itself is prefixed by way of a guide to the reader through its intricacies. The explanation is very necessary—and very unsuccessful. We ourselves carried this light carefully with us,—but could not see our way. We have tried the poem with the gloss of the explanation, and the explanation with the gloss of the poem, with equal ill fortune. In the latter, we believe, two lovers are intended to be represented as existing under such physical conditions as modern science indicates to be the probable ones in the earth's satellite,—and such moral and spiritual ones as Mr. Patrick Scott invents to match. A short passage from the introductory 'Remarks on the Moon' may help our reader into Mr. Scott's sphere if he be better prepared than ourselves for the reception of such transcendentalisms. He says:—

"In creating organic life, I have given to my 'reasoning beings' a mode of physical existence as different as possible from our own, and therefore differing also as to the external conditions with which it is compatible. Thus, as it has been somewhere supposed that the soul, during sleep, retires from the body to take its own separate pastime, I have imagined, with perhaps an equally near approach to truth, a reversal of the phenomenon.—If I wished to strengthen my case in this particular (viz. the liberty which I have taken in peopling the luminary with animated life), I might mention that it was actually proposed by a learned man, in the earlier part of the present century, to raise upon the plain of the great African desert what might be termed an immense diagram of the well-known 47th Proposition of Euclid. This was to be effected by growing on the Sahara a plantation of trees, of such a shape, and to such an extent, as to indicate the geometrical figure by difference of colour, and make it perceptible at an enormous distance. The projector considered that this theorem, being a discovery, and a very important one, of pure reason, would have suggested itself to all planetary intellects of sufficient calibre; and that, if such really existed in the moon, the exhibition of the diagram in question might induce the scientific beings there to erect some corresponding signal, large enough to be seen from earth."

A specimen of the poetical commentary on this text undertakes to describe "how life within the moon went on."—

Here they reversed the laws of Earth, their frames
Were immaterial, that is, outwardly
They were encased by Spirit, on the eye
Flashing and flitting like electric flames;
The products of a Power which could condense
Such of the imponderable elements
As to the human sense of sight are nought,
Making them scarcely more than visible to thought.

The body was within, and served to press
On the soul's balance, a mere motionless
Material organ, one and simple, weighing
The Spirit down to Earth—that is, the Moon—
(Which else would mount above its sphere too soon)

And to the Intelligence without, conveying
Each varied phase of passion and sensation
By the impulsive hint of more or less vibration.

Thus when it felt a gentle tremor, thence
Flow'd approbation, or a quiet pleasure;
But, when it shook as with an earthquake sense
Of something that disturb'd it beyond measure,
'Twas love that strain'd it then, unceasing and intense.

Passions and thoughts and appetites were ranged
In order of their excellence, and changed
As the young green in age or wisdom; so
While love o'erwhelm'd them like the ocean-flow
Against a sea-weed, the more vulgar leanings
By which life is prolong'd to feel and act,
Assail'd them with their half-regarded meanings,
Stirring their souls no more in fact
Than the green leaf is moved by Summer's sigh,
Or 'neath the hovering feet of gauze-wing'd butterfly.

—If our readers understand and admire this, they will find further problems to their liking in 'Love in the Moon.'—*Thomas à Becket*, the substantial poem of the volume now before us, takes the dramatic form,—and is a mistake in another way. It is very remarkable, that authors choosing dramatic themes should fail to see that the interests and passions involved in the story of Archbishop à Becket are too remote and unreal to supply the life-

blood of drama to days like ours. Or, if Mr. Patrick Scott has imagined that the immediate phase of the time is a momentary re-awakening of that dead strife, which promises him a present audience, then his motive is one less worthy,—which the Muse has here very heartily avenged. But Mr. Scott is wrong every way. There is no such real and powerful afflatus of religious controversy at the present time as can bring back the life into these dry bones of history.—The interest which the subject intrinsically wants, Mr. Scott has had no ability to supply by dramatic treatment. The strong power which the motive had of old is presented by him shorn of its strength even as matter of dramatic history. The current of the action is so turned out of the historic channel, that it becomes absurd at once historically and dramatically. Throughout, Henry is doing everything that he can to prevent the Archbishop from coming to harm,—and the Archbishop resists, argumentatively and actually, the most earnest persuasions that he would consent not to be killed. The other characters are shadows—not one having any definite outline.—In a word, it seems very clear, so far as this evidence goes, that Mr. Scott is wholly unqualified to gather laurels on this particular field:—but if he could consent to be natural and choose more simple themes, there is much reason to think that he might yet come out of the category of Poets of the Million.

The Chapel of the Hermits and other Poems, by John G. Whittier, are the production of an American poet not unknown to English readers. Mr. Whittier's pretensions are of the simplest kind. He has a low sweet flute of his own, on which he plays a simple and contented music. A few verses entitled 'Remembrance,' from a poem which accompanied the gift of his works to a friend, will characterize the amount of his claim and the manner of its expression.—

Friend of mine! whose lot was cast
With me in the distant past,—
Where, like shadows flitting fast,

Fact and fancy, thought and theme,
Word and work, begin to seem
Like a half-remembered dream!

Touched by change have all things been,
Yet I think of thee as when
We had speech of lip and pen.

For the calm thy kindness lent
To a path of discontent,
Rough with trial and dissent;

Gentle words where such were few,
Softening blame where blame was true,
Praising where small praise was due;

For thy marvellous gift to cull
From our common life and dull
Whatever is beautiful;

Still for these I own my debt;
Memory, with her eyelids wet,
Fain would thank thee even yet!

And as one who scatters flowers
Where the Queen of May's sweet hours
Sit, o'erwined with blossomed bowers,

In superfluous zeal bestowing
Gifts where gifts are overflowing,
So I pay the debt I'm owing.

Poems, Narrative and Lyrical, by Edwin Arnold, of University College, Oxford, are of much the same quality as Mr. Whittier's—though with somewhat less of tune. They have no smack of the cloister,—as the description on the title-page might lead the reader to expect.—Of *America Discovered: a Poem*, by another American poet, Mr. J. V. Huntington, we need say little more than that it was delivered before "the Association of Alumni of the University of the City of New York," and "published at their request,"—and that the Alumni of New York University have a power of endurance which we will not venture to expect from our readers. The poem is an Epic in little, with Miltonic machinery, and a faith in that which has led the writer—and the Alumni—to dis-

pense with all other the means and appliances which Milton brought to its working.

Poems by Eliza Corf are the poetical portion of two volumes entitled *Moral and Religious Essays, Poems, Anecdotes, and Extracts from my Diary*. Miss Corf (we assume the spinster-ship) says, that she published, not, as so many others do, at the solicitation or by the advice of her friends,—but because she felt a conviction that she had talents and that the world had a right to benefit by them. Her friends, she says, so far from giving any such counsel, are rather jealous of her merits:—we fear, we shall lay ourselves open to the same charge—for we would have certainly dissuaded her from publication had we been consulted—and will advise her to take the opinion of her friends in future. We ask her to reconsider the claim of such poetry as this:—

Oh, yes! there's a heaven;
Its bliss will be given
To the souls that believe
There's a God to receive
Holy saints that aspire
To join in heaven's choir.
Oh, yes! there's a heaven.
A seat will be given,
And within its expanse,
To the soul freed from trance,
That hath led holy life,
Undeiled by guilt's strife;
Exempt not from the sin
That weak mortal's born in,—

—&c. &c. The prose is to match.—Of *Rhymed Convictions* it will be sufficient to say, that the volume contains a variety of pieces which were recited or sung by the author on occasions made for aiding the spread and establishment of Total Abstinence,—and that these pieces inculcate, so far as we are concerned, a willing abstinence from the fountains at which they are drawn.—An *Ode on the Death of the Duke of Wellington*, by Henry Thomas Braithwaite, sounds entirely familiar to our ears, from urging exactly the same topics that have been gone over again and again:—and all these topics have been both better and worse handled than they are here.—An *Elegy on Wellington*, by John Coventry, stands, on the other hand, at one extreme end of the merit-scale applicable to the long line of Ode, Elegy, and verse of every form which has added to the public grief for the Duke of Wellington:—we will not indicate which end. It is not improbable that Mr. Coventry will place it at one extreme, and his readers at another.

Of *The City of Gems: a Poem*.—*The Colony: a Poem*, in Four Parts.—*The Poetry of Childhood: a Poem*, by Goodwyn Barnby.—*Poems*, by R. B. Parkes.—*Poems*, by John Dennis.—and *Empedocles on Etna, and other Poems*, by A., what can we say, more than that they are expressions of a poetic instinct and, particularly in the last case, of a poetic taste which still do not rise to such forms as we dare call poetry under any category but the present.—Of *The Solitary*, with other Poems, by Mary Bann,—*Welton Dale: a Poem*, by T. J. Terrington,—and *Beauty: a Poem*, by the Author of 'Silent Love,'—we dare not say even so much. For the sake alike of our readers and of the writers themselves, the unsoftened truth is the best.

Two volumes which lie amongst the rest on our table, *The Rose, Thistle, and Shamrock*, and the *Englischer Liederschatz*, will yield poetical enjoyment of the better kind to the Million,—being both selections from the large body of fine modern English poetry, made, the first by Ferdinand Freiligrath, and the last by Karl Elze,—each, of course, according to his own several taste.

The Camden Miscellany. Vol. II.

(Second Notice.)

THE fourth article brings us down to the early part of the reign of Charles the First; and

relates "the discovery of the Jesuits' College at Clerkenwell, in March, 1627-8," together with a letter—asserted to have been found in their house—but which appears rather apocryphal. The narrative was written by Sir Robert Heath, Attorney General; and is now printed from the original in the State Paper Office, with an interesting Preface by the editor, J. G. Nichols. It appears that a short time before, "the corner house upon the Broadway above Clerkenwell," supposed to be empty, excited the attention of the neighbours from provisions being carried in. They therefore watched, and at length obtaining a warrant, entered; when going down into the cellars, after a fruitless search above, they "espied a brick wall newly made,"—on breaking through which, they found eight persons who, after much prevarication, were at length proved to be Jesuits, and the house was also found to have been used for a College of Jesuits,—“first, by the inventory of the goods; secondly, by the accounts of their receipts and issues; and thirdly, by the memorials and directions of their government, which are all found with them.”

These are given, and contain many curious entries. From one relating to their household expenses, we find that these disciples of Loyola were far enough from imitating the spare diet of the Franciscans or Carthusians; for 57l. 14s. is set down for "flesh,"—11l. 16s. for "wine,"—and 9l. 3s. for "spice and sugar." Among the entries of articles in the "buttery" is one specifying "21 greene glasses,"—a most unusual piece of luxury except among the highest classes at this period. Among the articles of dress found are silk stockings and a silk waistcoat, an embroidered purse, "one dozen of capps, laced and plaine," and a "scent-bag of carnation taffetie laced about with a gould lace."—Indeed, that these reverend fathers had "everything handsome about" them, is corroborated by a contemporary writer, one Gee,—who thus describes the bravery of apparel of two Jesuits named Palmer.—

"Lodging about Fleet-street, very rich in apparel; the one, a flaunting fellow, useth to wear a scarlet cloak over a crimson satin suit." In another place Gee says, "If about Bloomsbury or Holborne thou meet a good smug fellow in a gold-laced suit, a cloak lined thorow with velvet, one that hath good store of coin in his purse, rings on his fingers, a watch in his pocket, which he will valew at above twenty pounds, a very broad-laced band, a stiletto by his side, a man at his heels, willing (upon small acquaintance) to intrude himself into thy company, and still desiring further to insinuate with thee; then take heed of a Jesuite of the prouder sort of priests. This man hath vowed poverty. Feare not to trust him with thy wife: hee hath vowed also chastity. Many of the secular Priests and Friars go as gallant as these, but the Jesuite hath the superlative cognisance whereby they know one another, and that is, as I observed from this time, a gold hatband studded with letters or characters. Perhaps at another time they have another mark, according to their watchword given among them." Gee's Foot out of the Snare, p. 50.

The correctness of the assertion of some contemporary writers as to the numbers and influence of the Jesuits in England from the time of Charles's ill advised marriage, derives ample corroboration from the article before us. The following account of Richard Smith, Bishop of Chalcodon, "that is over all the English Catholickes," is curious from its allusions to the various old English mansions in which he found an asylum.—

"Doctor Smith liveth ordinarily in the howse of the Ladie Mordant widow, mother to the Lord Mordant, and sister to the President of Wales, at Turvie in Bedfordshire, within 3 miles of Bedford, the howse in the midst of a park. From thence hee useth to goe to the Ladie Dormer's in Buckinghamshire, at Wing or Ivinge; or at Chandeis, which is a howse

in a wood neere Alesburie, and neere that place Anthonie Dormer her sonne intertaineth him at his howse within 2 miles of Missenden. Thence hee useth to go to Cowdray to the Lord Mountagues; thence to the Count Arundel's at Wardour; and thence to Grafton to the Lord of Shrewsburies; thence to Sir Basil Brooks near Shrewsburie, and then into Lancashire. Hee travelleth in his coach with 4 horses, accompanied with 9 or ten preists. Hee seldom cometh to London; but imployeth Fisher most part at the Ladie Dormer's; and Collington in Kent, at Sir William Roper's; and Musket in London, at the Lord Sturton's howse at Clerkenwell, [at] Maidenhead at Sir H. Gifford's, or in Drurie lane at the Lord Montague's howse; and Barley the Jesuit in Lancashire, and Umpton alias Latham in the same shire (Lately cum from Rome,) lies in his brother's howse with a librarie worth 500l."

The only feature of interest in the Trelawny papers arises from their connexion with Trelawny the celebrated bishop; who, judging from his letters, appears to have been of as "high government" principles as his colleagues Sancroft and Ken. There is, however, nothing in them worthy of transcription.

The last document is, "Autobiography and Anecdotes by William Taswell, D.D., from 1651 to 1681,"—a fragment originally written in Latin, from which it has been translated into English in the most wretched style by his grandson, the Rev. Henry Taswell. The inditer of the original appears to have been a common-place sort of personage, the very one to note down all that he said, or all that people told him,—but a personage after all to whom we owe some little gratitude, since such often preserve to us minute particulars which others pass over. That he was born, had the small-pox, and was overturned in a lumbering coach on his journey to London, are the first entries. To these succeed two valuable *notabilia*,—that he saw King Charles on the 29th of May proceeding to Whitehall "with a fine red plume in his hat;" and in the January following "the bodies of Cromwell, Ireton and Bradshaw, not long before taken out of the royal depository at Westminster, exposed upon Tyburn gallows." A most revolting sight for a boy only eight years of age,—but probably it formed part of the orthodox training-up of a child in the way he should go. About this time he was admitted into Westminster School.—

In 1665, when the plague commenced in town, Dr. Busby removed his scholars to Chiswick. But it spread its baneful influence even to this place. Upon this Dr. Busby called his scholars together, and in an excellent oration acquainted them that he had presided as Head Master over the school twenty-five years, in which time he never deserted it till now. That the exigency of affairs required every person should go to his respective home. I very greedily laid hold of the opportunity of going to Greenwich, where I remained ten months. It was a custom peculiar to this unhappy time to fasten up the doors of every house in which any person had died, and after having marked it with a red cross to set up this inscription on them.—'The Lord have mercy on them!' The plague at last reached our house, and we sent two maid-servants to the public pest-house. At the time my father and mother lay sick in different beds, and my eldest brother troubled with a tumour in his thigh; but, no one of our family dying, I was soon set at liberty. In the month of September, when six thousand were swept away each week, my father commanded me to carry some letters to town. It was not without reluctance I obeyed; but at last my duty got the better of my inclinations, and after he had provided me with the herb called angelica and some aromatics, besides eatables in a bag, my kind and indulgent mother giving me too some Spanish wine, I made the best of my way to town. There a variety of distressed objects presented themselves to me, some under the direct influence of the plague, others lame through swellings, others again beckoning to me, and some carrying away upon biers to be buried. In short,

nothing but death stared me in the face; but it pleased God to extricate me from the danger which threatened me."

He did not return to Westminster School until Easter in the following year, "when the violence of the plague was considerably abated." Here he was witness of the Great Fire of London.—

"On Sunday, between ten and eleven forenoon, as I was standing upon the steps which lead up to the pulpit in Westminster Abbey, I perceived some people below me running to and fro in a seeming disquietude and consternation; immediately almost a report reached my ears that London was in a conflagration; without any ceremony I took my leave of the preacher, and having ascended Parliament steps, near the Thames, I soon perceived four boats crowded with objects of distress. These had escaped from the fire scarce under any other covering except that of a blanket. The wind blowing strong eastward, the flames at last reached Westminster; I myself saw great flakes carried up into the air at least three furlongs; these at last pitching upon and uniting themselves to various dry substances, set on fire houses very remote from each other in point of situation. The ignorant and deluded mob, who upon the occasion were hurried away with a kind of phrensy, vented forth their rage against the Roman Catholics and Frenchmen; imagining these incendiaries (as they thought) had thrown red-hot balls into the houses."

This bitter hostility of the common people towards the French displayed itself in many acts of violence.—

"On the next day, John Dolben, Bishop of Rochester and Dean of Westminster (who in the civil wars had frequently stood sentinel), collected his scholars together in a company, marching with them on foot to put a stop if possible to the conflagration. I was a kind of page to him, not being of the number of King's Scholars. We were employed many hours in fetching water from the back side of St. Dunstan's Church in the East, where we happily extinguished the fire. The next day, Tuesday, just after sunset at night, I went to the royal bridge [King's Bridge] in the New Palace [Yard] at Westminster, to take a fuller view of the fire. The people who lived contiguous to St. Paul's Church raised their expectations greatly concerning the absolute security of that place upon account of the immense thickness of its walls and its situation; built in a large piece of ground, on every side remote from houses. Upon this account they filled it with all sorts of goods; and besides, in the church of St. Faith, under that of St. Paul's, they deposited libraries of books because it was entirely arched all over; and with great caution and prudence every the least avenue through which the smallest spark might penetrate was stopped up. But this precaution availed them little. As I stood upon the bridge among many others, I could not but observe the gradual approaches of the fire towards that venerable fabric. About eight o'clock it broke out on the top of St. Paul's Church, already scorched up by the violent heat of the air, and lightning too, and before nine blazed so conspicuous as to let me read very clearly a 16mo. edition of Terence which I carried in my pocket. On Thursday, soon after sunrise, I endeavoured to reach St. Paul's. The ground so hot as almost to scorch my shoes; and the air so intensely warm that unless I had stopped some time upon Fleet Bridge to rest myself, I must have fainted under the extreme languor of my spirits. After giving myself a little time to breathe, I made the best of my way to St. Paul's. * * I forgot to mention that near the east walls of St. Paul's a human body presented itself to me, parched up as it were with the flames; whole as to skin, meagre as to flesh, yellow as to colour. This was an old decrepit woman who fled here for safety, imagining the flames would not have reached her there. Her clothes were burnt, and every limb reduced to a coal. In my way home I saw several engines which were bringing up to its assistance all on fire, and those concerned with them escaping with great eagerness from the flames, which spread instantaneous almost like a wildfire; and at last, accoutred with my sword and helmet, which I picked up among many others

in the ruins, I traversed this torrid zone back again. The papers, half burnt, were carried with the wind to Eton. The Oxonians observed the rays of the sun tinged with an unusual kind of redness. A black darkness seemed to cover the whole hemisphere; and the bewailings of people were great."

The great extent of robbery during this time "by certain persons assuming the character of porters," is also referred to; by this means his father lost property to a large amount. In 1670 he was sent to Oxford, where "I had a separate room without the inconvenience of chumming. — I wainscoted this room, and lived in it thirteen years." His account of these years presents but little that is interesting,—the following story however is amusing. He became intimate with Sir Edward Dering, a firm believer in astrology, who introduced him to the famous astrologer, John Gadbury.—

"This man calculated my nativity according to the strict rules of astrology, and gave it me into my hand. I received it, but not with a confidence that what he wrote was true. If you go upon certainty, says I, only foretell to me two or three events, which if they should happen would infallibly render me a proselyte of yours; but, if otherwise, shall expect you to desert so vain and empty a pursuit. After consulting each other, Dering and Gadbury came to me and told me that they themselves would give no credit to their profession if these three circumstances they were going to relate did not actually come to pass: 1. That Charles II., after the burial of Queen Catherine, would have a son of another wife, who should be born after his death. 2. That Louis XIV. would die in 1682. 3. That the Earl of Shaftesbury, who at that time favoured the rebellion, would be beheaded."

"So much for astrology," is Dr. Taswell's sensible remark on this series of blunders: so, he very wisely threw the account of his nativity into the fire. After leading a struggling life for some years, he became in 1681 Greek Professor of Christ Church, and with this the autobiography ends. We find from a subjoined account that eventually he married and became rector of St. Mary Newington,—in which church he lies buried.

A Visitation of the Seats and Arms of the Noblemen and Gentlemen of Great Britain. By John Bernard Burke. Vol. II. Hurst & Blackett.

WE spoke, it will be remembered, favourably of the first volume of this work at the time of its publication,—and we can now repeat our commendations of the scheme and execution after an examination of the second volume. Of course, it cannot be expected that Mr. Burke should have seen every seat which he has here described; but it is clear that he has visited many, and that as to some of the others he has received assistance,—now and then from the owners themselves, and not unfrequently from competent and less prejudiced persons on the spot. To execute a work of this nature to the satisfaction of the antiquary, the genealogist, and the connoisseur, is more, perhaps, than Mr. Burke ever dreamed of being able to achieve; but he has evidently done his best, and shows himself willing to spare no pains in order that he may do still better. "There is no good thing," said the bishop-editor of the 'Britannia' to the antiquary at Leeds, "to which I am a professed enemy but perfection, because so many good designs have miscarried by it, while the authors were so intent on the improvement of the work before them, that they forgot the compass of human life and the decays of health and spirit that make us as incapable of finishing our aims as death itself." It would be easy to recount the losses which literature has sustained by the aim after perfection thus condemned by Bishop Gibson,—still easier would it be to call to mind

the worthless volumes with which the world has been burdened by a too easy estimate of the requisite for the production of a book born to live.

Books like this necessarily abound in anecdote and tradition; and Mr. Burke's web of statistical fact and material description is embroidered over with legendary scroll-work and the arabesques of romance. An example or two may be given to indicate the amusement which our readers may expect to find in turning over his pages. Speaking of Colzium—a modern house which occupies the site of an ancient fortalice or tower overhanging a picturesque glen in Stirlingshire, once in the possession of the powerful family of Livingstone,—our author says:—

"A romantic history attaches to the extinction of the family of Kilsyth. William Livingstone, brother of the second Viscount, married Jean, grand-daughter of the first Earl of Dundonald, and widow of the celebrated Claverhouse, Viscount of Dundee, who was killed at Killikrankie. An evil report, it appears, had prevailed, to the extent that a suspicion was excited, though since disproved, that the fatal shot which killed Dundee was fired by William Livingstone, who was in his own army, under the influence of a guilty passion for Lady Dundee. So much did Dundee's mother believe this that, 'on the New Year's morning which succeeded, she sent Livingstone a white night-cap, a pair of white gloves, and a rope, as indicative of her opinion. It is said, moreover, that she imprecated a curse upon the marriage of the guilty pair, praying to God that should He see fit to permit the unworthy couple to go out of the world without some visible token of his indignation, He would be pleased to make her some special revelation, to prevent her from utterly disbelieving His providence and justice.' On the day of their marriage, Livingstone presented the lady with a ring, which she lost immediately, and which was considered a bad omen; more than a century after, the ring was found in a field near Colzium, with the inscription 'Yours till death:' and it is now, together with another ring somewhat larger, with a similar inscription, which Lady Dundee had probably given to her husband, in the possession of Sir Archibald Edmonstone. Not long after the marriage, on account of the part he had taken in opposition to the Revolution settlement, William Livingstone found it necessary to retire to Holland with Lady Dundee, where the latter met her death in the following remarkable manner, as related in a letter of John Hay, of Carubur, to the Earl of Errol, dated Edinburgh, 30th October, 1695:—'By the post yesterday, I had a letter from young Blaeu, out of Utrecht, with a particular but bad accident of the Viscountess of Dundee and her son. He writes that he had dined with her and Kilsyth (Livingstone of Kilsyth) her husband, and after dinner, just as he had left them, the lady and Kilsyth and a gentleman with them, went into the room where the young child and Mrs. Melville, the lady's woman, were. The house was covered with turf, the usual fuel in that place, and it is thought, by the weight of it, the roof fell and crushed my lady and her son, and Mrs. Melville, to death. Kilsyth himself was three quarters of an hour beneath the rubbish, yet both he and the other gentleman are free of hurt. The lady and her son are embalmed to be brought home. The gentlewoman was buried in that place on the 18th inst. (old style) after dinner.' In 1795, exactly a hundred years after, the vault was accidentally opened, and the bodies of Lady Dundee and her infant son were discovered in a perfect state of preservation, which occasioned much attention till the vault was again closed. There is a detailed account, with a representation of the bodies, in Garnett's 'Tour in Scotland.' The death of this child caused the family to become extinct; for though William Livingstone, who succeeded, on the death of his brother, as third Lord Kilsyth, married again, he had only a daughter, who died young. Having engaged in the rebellion of 1715, Lord Kilsyth died at Rome, under attainder, in 1733. The old church under which was this vault, was pulled down about about thirty years ago,

and a new one built in another situation. But a stone was lately erected over the vault, commemorating this tragical event, by Sir Archibald Edmonstone, the present proprietor, the estate having been purchased by his grandfather in 1783."

The following narrative presents a certain personage whom the Commissioners of the Fine Arts have blotted out of their History of England in a somewhat doubtful light.—

"At one time, Ramsey Abbey was the residence of Sir Oliver Cromwell, uncle and godfather of the great Protector, but who, with all his family, was totally opposed in politics to his nephew. One of them, Major William Cromwell, we find engaged in a disgraceful plot to murder his cousin, for having attained the regal seat, though without the name of a king. Of another son, John, a very curious anecdote is told, in connection with Oliver Cromwell, and which has generally been interpreted into a new proof of the Protector's signal duplicity, but which, with much more show of reason, might be quoted in evidence of his very great reluctance to bring King Charles to the block. Notwithstanding the opposition that Oliver invariably met with from his uncle's family, who had taken up arms against him in the Civil War, it would seem that he was often on friendly terms with them. Upon one occasion, when Charles was a prisoner to the army of the Parliament, Oliver exclaimed, in the presence of his cousin, 'I think the king the most injured prince in the world, but this,' putting his hand on his sword, 'shall right him.' From this, John inferred that the general and future Protector was not disposed to go as far as many wished to do; when, therefore, the King was condemned to die, and certain of the royal friends besought him to be a mediator with his all-powerful relation, John willingly undertook the task, and engaged to present the letters, which had been signed both by the prince and the King, and confirmed by the states, offering Cromwell his own terms if he would prevent the fatal sentence against Charles from being carried into execution. With some difficulty the mediator obtained an audience, when, after the usual compliments, he began to expatiate upon the crime about to be committed, and which would be an indelible stain upon all parties concerned, adding 'that of all men living he thought he would never have had any hand in it who, in his hearing, had protested so much for the King.' To this Oliver replied, 'It was not he, but the army; and though he did once say some such words, yet now times were altered, and Providence seemed to order things otherwise,' adding, 'that he had prayed and fasted for the King, but no return that way was yet made to him.' Surprised but not yet baffled, the Colonel stepped hastily and shut the door, an action which for the moment made Oliver believe it was intended to murder him. But the other had no such purpose. Taking some papers from his pocket, he said, 'Cousin, this is no time to trifle with words; see here, it is now in your power not only to make yourself, but your family, relations, and posterity happy and honourable for ever; otherwise, as they have changed their name before from Williams to Cromwell, so now they must be forced to change it again, for this fact will bring such an ignominy upon the whole generation of them, as no time will be able to efface.' Oliver was evidently staggered at these suggestions; he paused for a few minutes in some perturbation, and then replied, 'Cousin, I desire you will give me till night to consider of it; and do you go to your own inn, and not to bed, till you hear from me.' The Colonel instantly complied, and at one o'clock in the morning he received a message that 'he might go to rest, and expect no other answer to carry to the prince; for the council of officers had been seeking God, as he had also done, and it was resolved by them all that the King must die.' A more striking picture of a mind altogether undetermined, wishing but not able, to find an excuse for shrinking from a deed suggested by its own judgment, could hardly have been given."

Other biographies have endeared us to Streatham. Here, then, is Streatham as it is.—

"Streatham Park, seven miles from London, on the road between Tooting and Streatham, comprises about 102 acres of wood and pasture, and is plentifully adorned with fine and ancient trees, and orna-

mented by a magnificent piece of water, about a quarter of a mile in length and sixty yards in width, well stocked with fish. * * In all probability Streatham Park at one time formed a portion of the Crown lands, and may possibly have comprised a part of some monastic dependency, as the surrounding estate is the property of the Russell family, who we know acquired their riches by munificent gifts from Henry the Eighth of the forfeited lands of the monks. A tradition exists that it was at one time visited by the Princess (afterwards Queen) Elizabeth, and a fine old tree is still pointed out as having been planted by her hand. The Princess resided at Richmond in captivity for some time, and it is not unlikely that her journeys may have been extended thus far. The house is a large and commodious mansion, 140 feet from wing to wing. It is of handsome architecture, with a stuccoed front, and two wings added to the body of the building by Mr. Thrale, the Southwark Brewer, in 1765, the year after his marriage. From whom he purchased it we have been unable to discover; but he himself made great improvements in the house and grounds. Speaking of the house, Boswell calls it an 'elegant villa,' and also tells us that Mr. Thrale built there a splendid library, in the formation of which he was assisted by Dr. Johnson. In this house Dr. Johnson resided for a lengthened period. The summer-house where he wrote still exists; and his room, to which he generally retired after breakfast, and where he spent his mornings in study and composition, is religiously preserved. Probably 'Rasselas' derived its views of nature and poetic descriptions from the inspiration of the beautiful scenery surrounding his 'retreat.'"

—Mr. Burke has here made a slip. 'Rasselas' was published many years before Johnson knew Thrale, or Thrale himself had any idea of what Johnson called "the potentiality of growing rich beyond the dreams of avarice."

One of the choicest spots in Surrey—Norbury Park, on the Mole, near Leatherhead, is now the property of Mr. Grissell, the great builder, and the first and largest contractor for building the New Houses of Parliament. Men of skill and enterprise deserve to possess and enjoy choice houses and choice scenery, and that Mr. Grissell has fine scenery around his house Mr. Burke is a witness.

The revolutions in property—the rise and decay of families—would afford a fine subject for an article; but in this busy period of the year we must be present and prospective, not retrospective,—and it is time therefore to turn from Mr. Burke to other volumes demanding attention.

A Key to Uncle Tom's Cabin. By Harriet Beecher Stowe.

[Second Notice.]

ONE of the most noticeable features of the slave system in America is, its effect on the white population. That it might be inconvenient to have in the Southern States a large free Negro population side by side with a slave population, is conceded on all hands; but it is doubtful whether English readers have any adequate conception of the evils which do, and must, arise to the working men—the free white working men—of the Union, in consequence of the existence of this "peculiar institution." Mrs. Stowe states roundly that the white people of the South—with the sole exception of the proprietorial families—"are more heathenish, degraded, and miserable than the slaves themselves." We can easily believe it. History offers many an example of the same result. Wherever slavery exists, a state of society in which there are only lords on one side and bondsmen on the other is almost a logical necessity. It was so at Sparta—it was so in the worst period of Rome. In a slave state, the man who cannot live without work—who is not an owner of slaves—is scarcely recognized as a man. Neither master nor slave, he has no

accepted—no respectable—place in the social organization. Neither is he a social necessity. The proprietor buys his carpenter, builder, hairdresser, when he wants one,—and free labour is displaced by servile. Hence it arises that the white man at the South is in a position of almost miserable dependence on the great proprietors,—hence he grows up in habits of vice, turbulence, and idleness. What is the result of this? The Congressional returns show it in the fact, that while the Free-soil States of the Union are progressing at a rate never before equalled in the world's history, the Slave States are almost stationary, both in population and in wealth. Yet, strange to say, this very evil—this material and economical mistake of slavery—is now used as an argument for its perpetuation. We are told that the slave population constitutes the whole available wealth of the South,—and this has been used in the Virginian Legislature as an argument against abolition. Mr. Faulkner well replied to this immoral and untenable argument:—

"Is it true that for two hundred years the only increase in the wealth and resources of Virginia has been a remnant of the natural increase of this miserable race? Can it be that on this increase she places her sole dependence? Until I heard these declarations, I had not fully conceived the horrible extent of this evil. These gentlemen state the fact, which the history and present aspect of the commonwealth but too well sustain. What, Sir! have you lived for two hundred years without personal effort or productive industry, in extravagance and indolence, sustained alone by the return from the sales of the increase of slaves, and retaining merely such a number as your now impoverished lands can sustain as stock?"

A not incurious point is, that the artisans of the South, though they suffer little less from the "institution" than the Negroes, are "ferocious advocates for it." A mob is never wanting in the South to tar and feather an abolitionist,—or to carry out any other sentence pronounced by Judge Lynch on an unfortunate offender. Here are copies of three resolutions passed at a popular meeting in Clinton, given as an example of mob sentiment and mob legislation.—

Resolved, That slavery through the South and West is not felt as an evil, moral or political, but it is recognized in reference to the actual, and not to any Utopian condition of our slaves, as a blessing both to master and slave. *Resolved*, That it is our decided opinion that any individual who dares to circulate, with a view to effluetuate the designs of the abolitionists, any of the incendiary tracts or newspapers now in a course of transmission to this country, is justly worthy, in the sight of God and man, of immediate death; and we doubt not that such would be the punishment of any such offender in any part of the State of Mississippi where he may be found. *Resolved*, That the clergy of the State of Mississippi be hereby recommended at once to take a stand upon this subject; and that their further silence in relation thereto, at this crisis, will, in our opinion, be subject to serious censure."

These facts are sufficient evidence of the low state of public morals in the Slave States; but the contact of slavery is not only destructive to the white man's morals, it also menaces his personal freedom. As Mrs. Stowe shows, it is not very uncommon for the trained man-hunters to kidnap free whites—especially children—and sell them to the southern planters. That such a thing is possible, we cannot doubt after reading the documents here set before us. Take, for example, a string of advertisements of run-aways.—

"Ran away from the subscriber, working on the plantation of Col. H. Tinker, a bright mulatto boy, named Alfred. Alfred is about 18 years old, pretty well grown, has blue eyes, light flaxen hair, skin disposed to freckle. He will try to pass as free-born.—Green County, Ala. S. G. STEWART."

"One hundred dollars reward.—Ran away from

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the subscriber, a bright mulatto man-slave, named Sam. *Light, sandy hair, blue eyes, ruddy complexion,—is so white as very easily to pass for a free white man.*—Mobile, April 22, 1837.

"EDWIN PECK."

"Ran away.—On the 15th of May, from me, a negro woman, named Fanny. Said woman is 20 years old; is rather tall; can read and write, and so forge passes for herself. Carried away with her a pair of ear-rings, a Bible with a red cover; is very pious. She prays a great deal, and was, as supposed, contented and happy. *She is as white as most white women, with straight, light hair, and blue eyes, and can pass herself for a white woman.* I will give 500 dollars for her apprehension and delivery to me. She is very intelligent.—Tuscaloosa, May 29, 1845.

"JOHN BALCH."

"Fifty dollars reward will be given for the apprehension and delivery to me of the following slaves:—Samuel, and Judy his wife, with their four children, belonging to the estate of Sacker Dubberly, deceased. I will give 10 dollars for the apprehension of William Dubberly, a slave belonging to the estate. William is about 19 years old, quite white, and would not readily be taken for a slave.—March 13, 1837.

"JOHN J. LANE."

Mrs. Stowe adds—

"It is known that the poor remains of Indian races have been in many cases forced into slavery. It is no less certain that white children have sometimes been kidnapped and sold into slavery. Rev. George Bourne, of Virginia, Presbyterian minister, who wrote against slavery there as early as 1816, gives an account of a boy who was stolen from his parents at seven years of age, immersed in a tan-vat to change his complexion, tattooed and sold, and, after a captivity of fourteen years, succeeded in escaping. The tanning process is not necessary now, as a fair skin is no presumption against slavery.—The writer, within a week, has seen a fugitive quadroon mother, who had with her two children,—a boy of ten months, and a girl of three years. Both were surpassingly fair, and uncommonly beautiful. The girl had blue eyes and golden hair. The mother and those children were about to be sold for the division of an estate, which was the reason why she fled. When the mind once becomes familiarized with the process of slavery,—of enslaving first black, then Indian, then mulatto, then quadroon, and when blue eyes and golden hair are advertised as properties of *negroes*,—what protection will there be for poor white people, especially as under the present fugitive law they can be carried away without a jury trial? A Governor of South Carolina openly declared, in 1835, that the labouring population of any country, bleached or unbleached, were a *dangerous element*, unless reduced to slavery. Will not this be the result, then?"

In speaking of the effect of a long familiarity with an abuse—of the power of custom to blunt the moral sense—Mrs. Stowe says:—

"The whole American nation is, in some sense, under a paralysis of public sentiment on this subject. It was said by a heathen writer, that the gods gave us a fearful power when they gave us the faculty of becoming accustomed to things. This power has proved a fearful one indeed in America. We have got used to things which might stir the dead in their graves. When but a small portion of the things daily done in America has been told in England, and France, and Italy, and Germany, there has been a perfect shriek and outcry of horror. America alone remains cool, and asks, 'What is the matter?' Europe answers back, 'Why, we have heard that men are sold like cattle in your country.'—'Of course they are,' says America; 'but what then?'—'We have heard,' says Europe, 'that millions of men are forbidden to read and write in your country.'—'We know that,' says America; 'but what is this outcry about?'—'We have heard,' says Europe, 'that Christian girls are sold to shame in your markets!'—'That isn't quite as it should be,' says America; 'but still what is this excitement about?'—'We hear that three millions of your people can have no legal marriage ties,' says Europe.—'Certainly that is true,' returns America; 'but you made such an outcry, we thought you saw some great cruelty going on.'—'And you profess to be a free

country!' says indignant Europe.—'Certainly we are the freest and most enlightened country in the world; what are you talking about?' says America.—'You send your missionaries to Christianize us,' says Turkey; 'and our religion has abolished this horrible system.'—'You! you are all heathen over there—what business have you to talk?' answers America.—Many people seem really to have thought that nothing but horrible exaggerations of the system of slavery could have produced the sensation which has recently been felt in all modern Europe. They do not know that the thing they have become accustomed to, and handled so freely in every discussion, seems to all other nations the sum and essence of villany. Modern Europe, opening her eyes and looking on the legal theory of the slave system, on the laws and interpretations of law which define it, says to America, in the language of the indignant Othello, 'If thou wilt justify a thing like this,

'Never pray more: abandon all remorse;
On Horror's head horrors accumulate;
Do deeds to make heaven weep, all earth amazed;
For nothing canst thou to damnation add
Greater than this.'"

Having elsewhere considered the relations of the slave to the free labourer, our authoress traces, with a powerful minuteness of circumstances, the educational influences of the "institution" on the children of the landed proprietors. She puts a case thus on behalf of the young child.—

"Will he believe that that which he sees every week advertised with hogs, and horses, and fodder, and cotton-seed, and refuse furniture—bedsteads, tables, and chairs—is indeed so divine a thing? We will suppose that the little child knows some pious slave; that he sees him at the communion-table, partaking in a far-off, solitary manner, of the sacramental bread and wine. He sees his pious father and mother recognize the slave as a Christian brother; they tell him that he is an 'heir of God, a joint-heir with Jesus Christ'; and the next week he sees him advertised in the paper, in company with a lot of hogs, stock, and fodder. Can the child possibly believe in what his Christian parents have told him when he sees this? We have spoken now of only the common advertisements of the paper; but suppose the child to live in some districts of the country, and where advertisements of a still more degrading character meet the eye. In the State of Alabama, a newspaper devoted to politics, literature, and education, has a standing weekly advertisement of which this is a copy:—

'Notice.—The undersigned having an excellent pack of Hounds, for trailing and catching runaway slaves, informs the public that his prices in future will be as follows for such services:—For each day employed in hunting or trailing, 2 dols. 50 c.; for catching each slave, 10 dols.; for going over ten miles and catching slaves, 20 dols. If sent for, the above prices will be exacted in cash. The subscriber resides one mile and a half south of Dadeville, Ala.

'B. Black.

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'Dadeville, Sept. 1, 1832.

—The reader will see by the printer's sign at the bottom that it is a season advertisement, and, therefore, would meet the eye of the child week after week. The paper from which we have cut this contains among its extracts passages from Dickens's *Household Words*, from Prof. Felton's article in the *Christian Examiner* on the relation of the sexes, and a most beautiful and chivalrous appeal from the eloquent senator Soule on the legal rights of women."

Of the way in which the dogs here alluded to are trained to hunt the fugitives, Mrs. Stowe gives this account, in the words of a negro,—the poor fellow being himself quite unconscious of the horrors which he is reciting.—

"The way to train 'em (says the man) is to take these yer pups,—any kind o' pups will do,—fox-hounds, bull-dogs, most any;—but take the pups, and keep 'em shut up, and don't let 'em never see a nigger till they get big enough to be larned. When the pups gits old enough to be set on to things, then make 'em run after a nigger; and when they cotches him, give 'em meat. Tell the nigger to run as hard as he can, and git up in a tree, so as to larn the dogs to tree 'em; then take the shoe of a nigger, and larn

'em to find the nigger it belongs to; then a rag of his clothes; and so on. Allers be careful to tree the nigger, and teach the dog to wait and bark under the tree till you come up and give him his meat."

We shall have yet again to return to this book next week for a few more of Mrs. Stowe's illustrations of the system which she denounces with so bold and uncompromising a pen.

OUR LIBRARY TABLE.

Memoir of a Metaphysician. By Francis Drake, Esq. Edited by the Author of 'Beginnings of a New School of Metaphysics.'—Mr. Smart is more likely to be known as a teacher of elocution than as a founder of a new school of metaphysics. This memoir is, of course, merely a vehicle for preaching the ideas—if ideas they can be called—already known to the little knot of curious speculators in that mysticism which in our day calls itself metaphysical science:—a poor vehicle, and indifferently used. If any reader cares to see what Mr. Smart thinks about the tendencies of modern opinion, we would advise him to consult either the 'Beginning' or the 'Letter to Whately,' in preference to the tiresome talk of Francis Drake and friends. The chapter of the story headed "The Intellect sharpened—the Soul lost," is meant to be very terrible and touching:—we found it dreary in the extreme, feeling no sympathy for the lost soul, and finding the fair Italian temptress as old as the commonest type of artful woman in the *Minerva* Press order of fiction.

True Stories. By an Old Woman.—If the one "Old Woman" has had any dream of entering the lists against the "Two Old Men," we beg to assure her that it has been a dream from which the sooner she awakes the better. Her 'True Stories' are almost as unreadable as stories can be,—being prosy, unreal, nor made digestible by a certain dry quaintness discernible here and there, which might, we think, have been turned to fair account, had not the "Old Woman" desired to be serious and sentimental.

Museums, Libraries, and Picture Galleries. With Illustrations. By J. W. and W. Papworth.—This new work by the Messrs. Papworth is a very useful contribution to the movement in our large towns in favour of museums and public libraries. It gives a clear and concise account of the mode in which these institutions may be established,—of the various processes of their formation,—of the ultimate arrangements of the works in due order,—and of the architectural provisions and decorations which, according to the several circumstances of the case, it may be found desirable to adopt. The text of the Public Libraries Act, 1850—under which corporate bodies obtain power to initiate the movement—is recited, and to this text are added some useful remarks on its adoption by Literary and Scientific Institutes. The whole constitutes a manual of information on a subject of great public interest.

Travels in India and Kashmir. By the Baron Erich von Schonberg. 2 vols.—These two volumes are dated as appearing in the present year; but when or for what purpose the Baron von Schonberg visited India, is nowhere stated,—and the absence of dates, and of those customary and material points of information which constitute the bases of all confidence in travels and travellers, is consistent with the random and indifferent character of the whole book. The chapters have neither substance nor liveliness. We are conducted up and down the country without apparent rule or object; and when we reach the end of the second volume we are no wiser than when we commenced the first. There are several chapters of disconnected gossip about Runjeet Singh and the Court at Lahore; but if all that is known in Europe of the politics and character of that part of Asia were contained in the so-called 'Travels' before us, our information would be hardly more exact than the conjectures which we form as to the possible inhabitants of a distant planet.

Industrial Instruction in England: a Report made to the Belgian Government by the Chevalier de Cocquiel. Translated by P. Berlyn. This is one of the many publications which have sprung from

the Great Exhibition of 1851. It appears, that the Belgian Government came to the conclusion from the report which they received on the Exhibition that the time was arrived when something must be done towards improving industrial education in Belgium. They came, indeed, to much the same conclusion as that arrived at by the English Commissioners when considering the appropriation of the surplus fund—and which we have already submitted to the public. Having thus decided, they sent Dr. Cocquereel to this country to report on what was doing here to forward industrial education. It cannot but be of interest to the English public to hear the opinions of an intelligent foreigner on this subject;—and this translation, which is clear and simple, is published at a price which will enable it to be extensively circulated.

Select British Eloquence. By C. A. Goodrich, D.D.—It is sometimes said on this side of the Atlantic that America has a common right with us in the literature of England down to the War of Independence: that Milton is their poet as well as ours, and Cromwell their countryman as well as our countryman. But if we may judge by the republications most in fashion at New York and Boston, the Americans are not disposed to draw the intellectual boundaries on the same lines as they have traced the political. Here is a large volume of the best speeches ever made in England—so far as Dr. Goodrich, a Professor of Yale College, fancies—for the use of American clergymen! This argues courage and liberality of thinking on the part of its expected audience,—and certainly the book is a useful collection of notable oratorical efforts. It contains one or more speeches by Eliot, Stratford, Digby, Belhaven, Walpole, Pulteney, and Chesterfield. The great orations of Chatham, Burke, Sheridan, Fox, Grattan, Pitt, Erskine, Curran, Mackintosh, Canning and Brougham are selected and arranged,—and nine of the most telling letters of Junius are added. Some historical and literary lapses are apparent here and there,—such, for instance, as the Francis theory of Junius;—but the value of the volume does not lie in its notes and criticisms so much as in its collection of a body of oratorical materials.

Practical Experience at the Diggings and of the Gold Fields of Victoria. By W. H. Hall.—In a modest preface Mr. Hall avows himself a poor hand at science or literature. He is, he says, a plain practical man, who in a few months realized a competency at the Victoria Gold Fields. We do not think he could have used a more effective phrase than that, had he possessed the style of a Milton. Who would not like to take for guide in the unknown country the man who made a fortune in a few months? The work is "plain and practical,"—and for that reason, it has an interest quite different from and superior to that of the thousand manufactured books about the gold diggings now pouring into Stationers' Hall.

Scenes and Impressions in Switzerland and the North of Italy, &c. By the Rev. D. T. K. Drummond.—A book full of commonplace;—which has been published (its reverend writer assures us) at the instance of the congregation of St. Thomas's Episcopal Chapel, Edinburgh,—and may, therefore, without slight, be quietly left in their hands.

An Essay on the Trial by Jury. By Lysander Spooner.—Mr. Spooner is a New England lawyer, and his book comes to us from Massachusetts. His object is, to prove by a learned and very extensive argument that the powers to be exercised by juries formed according to the English law are much greater and of a far more radical nature than it has been the custom to allow. Mr. Spooner writes with all the zeal of a discoverer; and we cannot help thinking that his judgment is inferior to his enthusiasm and his learning.

Ireland: an Inquiry into the Social Condition of the Country, with Suggestions for its Improvement. By Daniel Keshan.—This is a small book on a large subject,—but it is more sensibly written than many treatises of much higher pretension. Mr. Keshan does not appear to throw any additional light on the question of which he treats; but his views are moderate in themselves, and they are expressed in clear and sometimes forcible language.

It would be well for Ireland if it had many citizens as well qualified to understand and heal its miseries as Mr. Keshan.

Instinct and Reason definitively separated. By Gordonius.—If Gordonius had fulfilled the promise of the title, he would have done something to render humanity his debtor,—but he has failed to convince us that he understands fully what is usually meant by the terms "instinct" and "reason." We have abundance of facts on these subjects,—but no one has yet afforded a clue by which the complicated phenomena of instinct and reason can be unravelled. It is easy to give an arbitrary interpretation of these terms, and then to conclude either that man has both reason and instinct as well as animals, or that man has reason, and animals instinct; but the difficulty lies in the classification of the phenomena in such a way that there shall be no confusion in the use of the terms, and in their applications to the functions of human and of animal life.

A Literal Translation of the Acts of the Apostles. By H. Heinfetter.—Having before remarked on other literal translations by the same hand as the present, and of a similar character, we think it superfluous to say more on this occasion.

Hand-book of the Laws of Storms; being a Digest of the Principal Facts of Revolving Storms. By William Radcliff Birt.—We have so frequently directed attention to the facts, as they have arisen, connected with the development of the laws of storms, that in noticing the present publication it does not appear necessary that we should return to the subject. The laws of rotation are established on the firmest basis,—and we know that all storms, by whatever names they may be designated, are *whirlwinds*. These in their progression move according to fixed rules; and a knowledge of them enables the navigator to manœuvre his vessel so as to escape their fury,—and often to avoid their path.—In the present Hand-book Mr. Birt has included all such information as may be necessary to insure a correct view of the phenomena,—and he appears to have given rules for all the conditions of emergency which can arise in either the northern or the southern hemisphere. To the navigator of the Atlantic or of the Pacific Ocean the press could not offer a more valuable contribution.

Outlines of Comparative Physiology. By Louis Agassiz and A. A. Gould. Revised and enlarged by Thomas Wright, M.D.—We spoke favourably of the American edition of this work,—of which only the first part has, we believe, been published at present. It is now republished in this country by Mr. Bohn, who has obtained the services of Dr. Wright, of Cheltenham, to edit it. Dr. Wright, has, however, not merely superintended the printing of the original, but added a large quantity of new matter. Although we have some good introductions of comparative anatomy, they are too special for the general student;—hence a work of this kind was much wanted for those who did not wish to make human anatomy or physiology the end of their studies. It is now five years since the original was published in America. In that time the microscope has done much work,—things have been seen clearly which were then obscure, new facts in natural history have been added to the store on which comparative physiologists have to work. Dr. Wright has done his best to bring the book up to the time, and has added much valuable matter.

On the Construction and Use of the Microscope. By Adolphe Hannover, M.D., edited by John Goodsir, F.R.S.E.—The extended use of the microscope as an instrument of research renders any clear and complete description of its construction, and directions for its use, of considerable value. Dr. Hannover's treatise has been long held in high esteem on the Continent,—and we feel satisfied that the increasing class of microscopical observers in this country will be pleased to find it in an English form.—In this translation, which has been made under the direction of Prof. Goodsir, will be found as much theoretical information as is necessary to insure a knowledge of the principles upon which microscopes, both simple and compound, are constructed. The practical instructions

are most complete, and we believe quite sufficient to guide the careful amateur,—while many of the suggestions cannot fail to be of much service to those who are familiar with microscopical researches.

LIST OF NEW BOOKS.

Bell's (Rev. C. D.) Faith in Earnest, 18mo, 1s. 6d. cl.
Bibliotheca Classica, "Horatii Opera Omnia," by Maclean, 18s. cl.
Bohn's Antiq. Lib. "Chronicle of Henry of Huntingdon," 18mo, 5s. cl.
Bohn's Class. Lib. "Aristotle's Politics and Economics," 18mo, 5s. cl.
Bohn's Illust. Lib. "Bechstein's Cages and Chamber Birds," 5s. cl.
Bohn's Stan. Lib. "Bremer's Home," and "Strife and Peace," 3s. 6d. cl.
Bona's (Rev. H.) Night of Weeping, new edit. 18mo, 2s. cl.
Bridge's (Rev. C.) Scriptural Studies, Part 2, 18mo, 1s. 6d. half-bd.
Combe's System of Phrenology, 5th edit. revised, 3 vols. 8vo, 15s. cl.
Cox's (S. H., D.D.) Interviews Memorable and Useful, cr. 8vo, 1s. cl.
Cumming's (Rev. Dr.) Voices of the Day, new edit. 8vo, 7s. 6d. cl.
Cumming's (Rev. Dr.) Voices of the Dead, new edit. 8vo, 7s. 6d. cl.
Cunningham's (J. D.) History of the Sikhs, 2nd edit. 8vo, 12s. cl.
Darsell's Works, "Henrietta Temple," 18mo, 1s. 6d. bds.
De Camoens' (L.) Lusiad, trans. by Quillinan, cr. 8vo, 7s. cl.
Dove (The) on the Cross, 4th edit. 8vo, 2s. 6d. cl.
Elements of Taxation, 8vo, 2s. 6d. swd.
Events of a Year, by Emile Caillet, 3 vols. post 8vo, 31s. 6d. cl.
Familiar Things, Vol. 2, 12mo, 2s. 6d. cl.
Fusion, Selections from, by Mrs. Follen, 8vo, 2s. 6d. cl.
Frank Merewether, by Young, 8vo, 1s. 6d. cl.
Fullon's (S. W.) Marvels of Science, 4th edit. cr. 8vo, 7s. 6d. cl.
Hamilton's (Dr.) Mount of Olives, new edit. 18mo, 1s. 6d. cl.
Hannover on the Construction, &c. of the Microscope, 8vo, 6s. cl.
Hayward's (J.) Gazetteer of the United States, 8vo, 16s. bd.
Hogg's (J.) Domestic Medical and Surgical Guide, cr. 8vo, 1s. swd.
Jackson on Repentance, its Necessity, &c. 3rd edit. cr. 8vo, 1s. 6d. cl.
Key to Universal Science, by Mrs. Slove, post 8vo, 1s. 6d. cl.
Law's Elements of Euclid, Part 1, 18mo, 1s. 6d. swd. (Weale.)
Lectures before Young Men's Christian Association, 1852-3, 3s. 6d. cl.
London City Tales, "Deeds of Great Britain," 8vo, 2s. 6d. cl.
Martin's (W.) Natural Philosophy, new edit. 18mo, 2s. 6d. cl.
Mary Queen of Scots, by Mignet, 3 vols. 8vo, 15s. cl.
Monro's (Rev. E.) The Parish, 8vo, 3s. cl.
Murray's Easy Reading, "Walter Scott," 18mo, 1s. 6d. cl.
Nat. Illust. Lib. "Walton and Cotton's Complete Angler," 2s. 6d. cl.
Nelson's (Lord) Life, by Allen, 8vo, 2s. 6d. cl.
Nesbit on Fuel, 18mo, 1s. 6d. (Weale.)
Pocket Library, "Dollars and Cents," 18mo, 1s. cl.
Problem, "What is the Church?" solved, 8vo, 5s. cl.
Quillinan's (E.) Poems, with Memoir, 8vo, 7s. cl.
Railway Library, "Woodruffe Manor," by Dorset, 18mo, 1s. 6d. cl.
Revel's Guide to Leather Work, 18mo, 2s. 6d. cl.
Simmons' (Dr.) Homoeopathy, its Tenets, &c. 3rd edit. 8vo, 7s. 6d. cl.
Specimens of the Quæstiones of the English Jurists, Vol. 1, 8vo, 1s. 6d. cl.
Sullivan's Rambles in North and South America, 2nd edit. 10s. 6d. cl.
Sumner's White Slavery in the Barbary States, 18mo, 4s. 6d. cl.
Universal Library, "Stephens's Travels in Egypt," royal 8vo, 1s. cl.
Waverley Novels, library edition, "Kenilworth," 8vo, 5s. cl.

THE LITERARY FUND AND ITS REPORTER.

IN all questions that concern the Literary Fund there is a difficulty in getting at the simple facts. The Committee are so delicate in the distribution of their benevolence, that their right hand is unconscious of the proceedings of the left; and, as we have heretofore stated, the Vice-Presidents and Members of the Council know no more on the subject than the public. True, there is an annual meeting—but few members attend;—why should they, when nothing is told to those who do? Reporters, who are invited to be present at the meetings of other like Societies, are never allowed to intrude their ministry at the Literary Fund. As we have before said, we have seen reporters there; but before business began, a shadow moved across the room, the shadow of a voice was heard whispering in the corner,—and forthwith reporters vanished. Yet, notwithstanding this evasion of the Reporter—and it is amongst the mysterious incidents which trouble and perplex us,—a report of proceedings is, somehow, sure to make its appearance next day in all, or in most, of the newspapers. The columns of the morning journals rejoice in a chorus of commendation and triumph;—and it is a curious result and proof of the harmonizing influence that has been at work, that though there may have been a good deal of angry discussion at the meeting—it has died away in the process of transmission, and not a whisper of distrust or disagreement reaches the public.

This year, the Report to which we lately referred [ante, p. 324] has assumed somewhat of a statistical form. There had been in the *Athenæum*, in the *Examiner*, and we believe in some other journals, calculations and speculations about the cost and profit of the annual dinner;—and forthwith, all the no-reporters are struck with the importance of the subject,—and unanimously agree to furnish the public with what purports to be, and looks like, an elucidation of the subject. It is curious to remark what unexpected results can be worked out by figures when there is no one to question or to controvert their problem as laid down. Some time since [No. 1313], we ventured to state that in looking over the published accounts of the Society, we were startled to observe—

"(1) The smallness of the amount of money collected as compared with the cost of its collection,—and (2) the want of reasonable proportion between the amount distributed and the expense of its distribution. The amount of money

collected during the year—which is of course exclusive of the permanent income—is set down at 998*l.* 4*s.* The particulars of this sum are not stated; but as it is well known that the Queen's annual donation of 100 guineas, and the important subscriptions of the foreign ministers and of our own literary peers and eminent men of letters, are all collected at the expense of a penny letter, we may assume that at least half the money is, or might be, collected almost free of cost to the institution. If so, it appears that, as it is now managed, the getting together of a sum under 500*l.* costs an expensive dinner, and a considerable amount besides. What the yearly dinner actually costs is not here reported; but as there were 131 diners at the last at a guinea each—eighteen stewards present, paying two guineas each extra, twenty-two stewards absent, who paid three guineas each,—making in all 211 guineas, or 221*l.* 11*s.*—and as there is a loss on the dinner charged against the fund of 20*l.* 9*s.*—if our reckoning is right, the dinner must have cost upwards of 240*l.* Can any one assert that this expense is necessary? Are the managers sure that they get as much from the dinner as is spent on the dinner?

It appears now that the *Athenæum* was all wrong,—that the dinner is very profitable,—and, in fact, that the heart of benevolence is largely reached through its stomach.—Well, then, for the moment assuming this to be true,—we should say, that as the Fund has more money than it knows what to do with,—some five-and-thirty or forty thousand pounds as a reserved fund, over and above its annual donations and subscriptions,—it is in a condition to venture on doing justice to its own literary character by an attempt to exalt and humanize the benevolence to which it appeals. It might risk the consequences of addressing what its founder called “the most elevated humanity”—the higher and nobler faculties and sympathies of heart and understanding,—instead of calling the animal attention, as is done at the Zoological Gardens, by rattling the butcher's tray.

But we deny even the risk,—because we doubt the fact. The Reporter tells us that—

“the dinner of 1851 cost 139*l.* 5*s.* 6*d.* [add, singers 7*l.* 7*s.*]; that of 1852 cost 146*l.* 14*s.* Adding to these sums the full share of the printing, stationery, advertising, and incidental expenses, it appears that by the sale of tickets, the contributions of stewards and honorary visitors, and other donations directly traceable to the dinner, exclusive of the Queen's benevolence, and of all other annual subscriptions, the dinner of 1851 produced a clear profit of 518*l.* 2*s.* 6*d.*, and that the dinner of 1852 produced a clear profit of 557*l.* 16*s.* 1*d.*”

—It is, of course, easy to draw these or any other conclusions by the use of words so vague and latitudinarian as “traceable to the dinner.” How is the suggestion conveyed in the word *traceable* to be precisely tested? Why, a good sophist will trace any one thing you please to any one other, if he may conjure after his own verbal fashion. But we are dealing with figures.—Now, if we mistake not, it is the custom of the Fund Society to announce at the dinner all donations received during the past year as if contributed on that occasion. This may be a wise policy; but if the statement be taken as a basis for such calculations as the above, it is likely to mislead the uninitiated. We certainly question the assertion of the Reporter, that it “appears” that the dinner of 1851 produced a clear profit of 518*l.* 2*s.* 6*d.*, and that the dinner of 1852 produced a clear profit of 557*l.* 16*s.* 1*d.* It manifestly does not “appear” in the report before us,—and the auditor's report for 1852 is not yet published.—Enough, however, for our immediate purpose is the wrong which we “appear” to have done to the dinner of 1851:—and we confine ourselves to that.

We stated that “the subscriptions and donations” in that year amounted to 998*l.* 4*s.*—and these are the words of the auditors, and correct to a fraction.—We may add, however, to prevent possible mistakes, a legacy by Mr. König of 180*l.*—together £1178 4
If we deduct from this the “clear profit” of the dinner as stated by the Reporter, £518 2 6
The cost of the dinner and singers 146 12 6
Calculate the “other lesser items” and “the full share of printing, stationery, advertisements, &c.” at 100 0 0
Deduct also Her Majesty's annual contribution—which is expressly excluded by the Reporter 103 0 0
And—what we do not suppose the most earnest of controversialists would charge to the profits of the dinner—Mr. König's legacy of 100 0 0
..... 1,049 15

We get a balance of “donations and subscriptions” from all sources of only 129 9

We think it not quite fair to assume that every

donation or subscription received from persons who attend the dinner—or from those who allow their names to be put down as stewards, but who do not attend, and have distinctly declared their intention not to attend—is to be charged as profit of the dinner. No matter:—let us test the assertions of the newspaper report by the detailed accounts of the Society.

It may be assumed, we suppose, as beyond question, that the subscriptions of the Vice-Presidents, Members of Council and other officers of the Society, are not “traceable” to the dinner. Well, the subscriptions of these officers in 1851

Amounted to £90 8
We may, too, fairly assume that the dinner was no temptation to the old and generous friends of the Institution,—to the Belgian Ambassador (13*th* donation),—to the Prussian Ambassador (10*th* don.),—to the Duke of Somerset (67*th* don.),—to Lords Dynevor (3*rd* don.), Hardinge (3*rd* don.), and Lonsborough (3*rd* don.),—nor to Vice-Chancellor Knight Bruce (3*rd* don.), Mr. Macaulay (5*th* don.), Mr. Dickinson (16*th* don.), Mr. Ellison (7*th* don.), Hon. C. S. Hardinge (3*rd* don.), Sir John Lubbock (4*th* don.), Hon. W. L. Meville (7*th* don.), Dean Milman (30*th* don.), Sir C. Pasley (4*th* don.), the Hon. Edmund Phelps (2*nd* don.), Baron Rothschild (7*th* don.), Mr. A. Stephenson (2*nd* don.), Mr. Thackeray (4*th* don.), Mr. Wigram (3*rd* don.), Mr. Brown (3*rd* don.), Mr. Delepiere (2*nd* don.), Mr. Masterman (4*th* don.),—to the Archbishop of Canterbury, Lord Ashburton, Mr. T. Baring, Mr. Joshua Bates, or Mr. Peio.—None of these, we suppose, yielded up to the conjuration of “baked meats,”—and if so, we have yet another abatement of 269 18

Nor can we believe that the ‘Anonymous’ who sent 5*l.* to the Fund—nor the ‘Friend’ who sent 15*l.*—nor Mrs. Kerr, nor Lady Chantry, nor Miss Burdett Coutts was so tempted:—and their donations amounted to 85 15

Call the “other annual subscriptions” of the Reporter, at a rough calculation 130 0

Making a total of £576 1

According to the Reporter there was but 128*l.* 9*s.* received in the shape of contributions and subscriptions throughout the year exclusive of the dinner; and yet we have already collected from the published accounts 576*l.* 1*s.*—or nearly five times the amount—which could have nothing to do with the dinner, whatever the rest might. Of course there is an error somewhere:—of our facts the reader can judge for himself. Of course, too, the Reporter must be held in fault,—because the Committee knew better and could not well have blundered. But let us say thus much in the way of apology for the Reporter;—that though, according to the proverb, “stone walls have ears,” they may be a little hard of hearing, and it is difficult for men to report correctly who are not permitted to be present at the meeting.

We ventured, on the occasion which the Reporter evidently had in his mind's eye, to ask—whether the Committee were quite sure that they get as much from the dinner as is spent on the dinner;—and the hasty examination to which we have subjected the accounts has not helped us to resolve that question. Is the “cost of the dinner, 146*l.* 12*s.* 6*d.*,” the whole cost? If so, the statement is disingenuous—for in that case the guineas and the stewards' fees must have all gone to swell the amount of “donations and subscriptions,”—and must be taken as a further sum in abatement of the profits of the dinner. Or, is the 146*l.* 12*s.* 6*d.* an excess in cost of the dinner over and above the sums received for tickets and fees? The latter supposition is incredible,—and we hope impossible. Yet, there are many incredible things connected with these dinners,—which, nevertheless, we find to be not only not impossible, but certainly true. We have been assured, for example, on very good authority, that for years the guinea tickets and the stewards' fees did not pay the expenses,—that there was an annual loss of from 50*l.* to 80*l.* To make this impossible, there should have been other impossibilities which are discreditable truths. For, we are assured that, on one occasion when 110 tickets were sold, the charge for wine alone was 71*l.* 8*s.*,—and on another, when 141 tickets were paid for, their Benevolencies drank to the cost of 126*l.* 14*s.*! These facts were adverted to at more than one of the anniversary meetings. They made some stir and excitement,—as it was more than fit they should—at the time:—but the reporters and the public heard not a syllable about them.

It may be said, that these bibacious facts are of old date. Why, no facts thus precisely ascertainable can be of late date,—seeing that, after thirty or more years of its action, the influentials were pleased to put a new interpretation on the Charter, and to declare that neither members of the Society, members of Council, nor the Vice-Presidents had a right to be present at the meetings of the Committee,—and that there is no power by which the Council can even assemble for inquiry and deliberation.

These recollections of ours were awakened by “the satisfactory review” of “the last fourteen years” which is “reported” to have been read at the meeting in question. Our recollections are not satisfactory;—but we propose shortly, with the Report corrected to 1852 as a text, to look into the history and condition of the Society, and see if we cannot come to some general conclusion as to its efficiency and cost. Meanwhile, we may observe, as not altogether irrelevant to the question, that a fourteen years' retrospect has developed one curious fact—which the reporters have forgotten to notice. The dinner of 1851 cost the diners and the stewards about 220*l.* (assuming that each steward paid the established fee,—and whether he paid the fee simply, or the fee was merged in a donation, no way affects the question of cost):—and assuming that sum as an average, in fourteen years there has been 3,080*l.* of literary benevolence so employed that neither literature nor benevolence has benefited one sixpence by it:—it all went to the profit of a tavern-keeper. These are facts which it strongly imports the public to know and to weigh,—not in order that this literary stewardship may be abolished, but that they may call their stewards to account,—not that the stream of a most honourable benevolence may be dried up, but that it may flow undiverted in the channels intended, and produce undiminished the fruits designed.

EMENDATIONS OF SHAKESPEARE'S TEXT.

In the last *Athenæum* [p. 388] is a paragraph respecting “an inundation of new editions of Shakspeare,” which contains a slight error, that perhaps you will allow me to correct. I know, from long experience, that your chief desire in such matters is, to be accurate. You say, that “Mr. Collier is all but ready with an edition in one volume,”—and so far you are right; but you are wrong when you add,—“and is busy, we are told, with a revised reprint of his edition of 1844 in eight octavo volumes.” Such is not the case:—for I do not know that the publishers of that impression will ever reprint it,—certainly they have made no proposal of the kind to me;—and for aught I know, they may intend the eight-volume edition to remain, as it unquestionably is, the most authentic representation of the text of Shakspeare as contained in all the old printed copies, quarto and folio. If it be reprinted at all, it is probable that the publishers will wish the plays to be included in fewer than eight volumes. My single-volume Shakspeare will embrace all the plays, with all the old readings, and all the new, derived from my folio of 1832, which appear on any account to merit notice or perpetuation. Not a few of these are, of course, mentioned in my recent work under the title of ‘Notes and Emendations.’

While my pen is in my hand, will you give me leave to say a word or two to the five—or, as some say, six—gentlemen (including editors and would-be editors) who are vehemently whetting their knives to cut me up for a carbonado? One of them only has yet “rushed into print;” but the others are preparing to follow up this first blow,—and I shall soon have so much ink spilt upon me, that I expect to be blacker than my own name. What I most wish is, that they would avoid one mistake into which Mr. Knight (who leads the forlorn hope in this attack) has fallen, by not distinguishing emendations regarding which I express my concurrence from those to which I state decided objections. I have long known Mr. Knight, and have a great respect for him and for his literary labours; and when he states that he

means to examine the proposed alterations of the received text "with the utmost candour and impartiality." I am sure that such was his intention. But he has not been able to accomplish his own wishes; and he is in that sense merely one of the large number who cannot see an obvious truth because their "prejudices or interests" stand in their way.

Now, how do I show that Mr. Knight is in this predicament? Out of his own "various readings" to his proposed new edition of 'King John,' which play has been very judiciously selected by him, as an objector,—because in that play the corrections in my folio, 1632, are hardly so good or so numerous as in others. This circumstance, however, does not at all interfere with the general "candour and impartiality" with which Mr. Knight declares that he is disposed to treat the emendations. He has rather an unlucky way, however, of evincing his disposition to be candid and impartial. He several times adopts the figure of the disproportion between the grain and the chaff, just as if I had contended that all the emendations were wheat;—and at the very close of his "various readings," he comes to the passage where "bright in thine eye" is substituted by the corrector of the folio, 1632, for "right in thine eye," the old text.—"This substitution of bright for 'right' (exclaims Mr. Knight) is, we venture to say, the one grain of wheat in the long catalogue of manuscript corrections of King John, and ought to be introduced into every edition."

So far, good;—here Mr. Knight admits that good service has been rendered to 'King John' by the old corrector in a single instance. I am well content with that,—and I ask Mr. Knight to point out the modern corrector who has done as much. But is the fact merely so? Is it "the one grain of wheat"? Mr. Knight shall answer himself; for without fatiguing the reader with details, I may refer to three other instances in the very same play where Mr. Knight admits, in terms,—that the old corrector's is "the better reading"—that "the corrector is right"—and that "the correction is a decided improvement." Is bright for "right" then, according to Mr. Knight's own showing, "the one grain of wheat" to be picked out of the chaff of the proposed emendations to 'King John'; and had not Mr. Knight a little forgotten his "candour and impartiality" when he declared that he could find no more "in the long catalogue of manuscript corrections" of that play?

Of course, I by no means admit that *only* four excellent corrections to 'King John' are contained in my folio, 1632; but Mr. Knight is constrained to allow that at least four *must* hereafter find their way into the text. In spite of his repugnance, in spite of his caution, in spite of his criticism, and in spite of himself, he cannot reject these. What, then, do I say? That 'King John' comprises fewer new and excellent MS. readings than, perhaps any other play in my folio, 1632; but supposing that only four emendations of great value can be pointed out in each of the other thirty-five dramas,—we shall have obtained from the old corrector *one hundred and forty-four* important improvements in the corrupt text of Shakespeare, which must be admitted (even according to Mr. Knight's unwilling evidence) into every future edition, and for which we are entirely indebted to the fortunate discovery of my folio, 1632.

Have all the speculations of all the commentators during the last century and a half added anything like as much to our positive knowledge of the true language of Shakespeare?

J. PAYNE COLLIER.

ON COLOUR BLINDNESS

In connexion with the Employment of Coloured Signals on Railways.

24, Brown Square, Edinburgh, March 28.

IN the number of your Journal for the 29th of January 1853, Mr. W. H. Tyndall has drawn attention to the important fact, that the red and green danger signals employed on our railways, when seen together in certain circumstances, may be, and on actual trial were, mistaken for white—the safety signal.

He also observes, that "it is not improbable that some of the accidents which have occurred in railway travelling have arisen from the colours of the lights shown being indistinctly seen; perhaps from a confusion of rays from two or more lamps. In some cases most contradictory evidence has been given as to the colour of the signal shown." Few, probably, will dispute the justice of Mr. Tyndall's conclusion; but there is a source of danger connected with the use of coloured signals, by day as well as by night, not referred to by him,—probably, of more importance than that which he has indicated, and, at all events, of sufficient importance to demand notice at a period when railway accidents have been unusually frequent.

It has long been known that certain persons cannot distinguish colours from each other; and considerable interest has been felt in this form of depraved vision since Dalton, in whom it occurred, published the particulars of his case. Under the title of Daltonism, *Chromatopsudopsis*, or colour-blindness, the peculiarity of sight in question has been referred to by different writers. Those who are curious in the matter will find the subject fully discussed in a 'Memoir on Daltonism, or Colour-Blindness,' by Prof. Wartmann, in Taylor's 'Scientific Memoirs,' Vol. IV. 1846,—to which the English editor has added some valuable notes.

My present object is, to draw attention to three practical relations of colour-blindness, namely,—

1. That the affection is much more prevalent than is generally imagined.

2. That red and green, the colours used for danger-signals on our railways, are exactly those which are most frequently confounded with each other by the subjects of colour-blindness.

3. That colour-blindness implies not merely a confusion in distinguishing between two or more colours, but, at least in many cases, an imperfect appreciation or feeble hold of colour altogether as a quality of bodies.

1. The statistics of colour-blindness are exceedingly defective, but sufficiently startling. Prevost declares, that it occurs in one male among twenty. Seebeck found five cases among forty youths in Berlin. I have long suspected its prevalence from the errors which I have found the students of my chemistry classes making in reference to the colours of precipitates and the like,—and on making more special inquiry this winter I have found my suspicions verified. Among my own pupils I have encountered two marked examples of colour-blindness,—and five other subjects of this affection have made themselves known to me. One of my two pupils has four relatives who have the same peculiarity of vision as himself. Prof. Allen Thomson, of the University of Glasgow, informs me, that about ten years ago he made some investigations into the frequency of colour-blindness, and was led from the number of cases he encountered to a conclusion similar to my own,—namely, that it rendered the employment of coloured signals on railways perilous to the safety of the public.

Prof. Kelland, of the University of Edinburgh, has this session found among some 150 students three examples of marked colour-blindness:—one, however, of the cases which I have encountered occurs among these 150, but was not made known to Prof. Kelland. So that, among the Edinburgh students, so far as they have been examined this winter, 1 in 37 or 38 is defective in appreciation of colour.

Besides the cases referred to above, which have all been examined by medical or other scientific men, I have been informed on less precise authority of at least twenty additional cases in Edinburgh, and of several in other places. With three exceptions, the whole of the cases known to me occur in persons of the male sex; and frequently in members of professions which might seem to necessitate for their successful prosecution the nicest sense of colour. Thus, on my list I find four well-known painters, three surgeons, two stationers, two dyers, a shawl-manufacturer, a clothier, a paper-maker, and an enamel-maker.

It will thus be seen, that although it would be unwise to generalize widely from the few statistical observations yet made on colour-blindness, the

number of persons subject to it, is, according to all published accounts, so high, that among the servants on every railway line cases may be expected to show themselves.

2. It becomes, therefore, an important question to inquire:—Is the extent to which colour-blindness occurs in those who suffer from it such as to incapacitate them from distinguishing railway coloured signals? To this the reply must be in the affirmative,—so far at least as many are concerned. Those who consult Wartmann will be satisfied of this. Four of the cases referred to by myself I examined very carefully. None of them could be trusted, or would undertake, to distinguish a red signal from a green. The three cases observed by Prof. Kelland, he tells me are marked as that of Dalton,—who could not distinguish red from green. One of the surgeons alluded to betrayed his defect by his inability to distinguish the scarlet berries of the Rowan, or Mountain Ash, from the leaves of the tree. The other supplied himself in Paris with, as he thought—a green cap, but it turned out a *bonnet rouge*; and he startled a lady who commissioned him to procure for her a green dress by bringing a red one.

Three of the remaining cases illustrate their peculiarity by stating that they cannot distinguish when strawberries are ripe except by the touch:—one of them cultivates in his garden only the white strawberry, the colour of which he can distinguish from that of the leaves. One of the stationers was discovered by offering blue sealing-wax when asked for red; the other knew no difference between pink and pale green tissue papers,—and made so many blunders in satisfying the wishes of parties regarding the colours of book-bindings, that he was forbidden by his master to take any orders in reference to them. I might mention other cases; but those which I have given may suffice to show that there exists no inconsiderable number of persons in the community by whom red and green are indistinguishable.

Lastly, I have to notice, that in the cases which I have had an opportunity of examining, and likewise, I believe, in those encountered by Prof. Kelland, there was not merely false vision of colours, or *Chromatopsudopsis*, but a literal colour-blindness; so that they did not merely call green red, and red green,—but they doubted about all colours, and on different occasions named the same colours differently. Three of them, though accustomed to draw conclusions for themselves regarding tints, were at all times so uncertain as to their inferences that they would not in a court of justice swear to any colour.

In the case of such persons, accordingly, the substitution of other colours for red and green as the basis of a system of safety signals would but partially, if at all, abate the evil of employing the subjects of colour-blindness as signal men, unless white and black—which they have no difficulty in distinguishing—were made use of.

I forbear to encroach further on your space, or to enlarge on the many important practical relations of the question under discussion. Enough, I think, has been stated to show that public safety requires the directors of our railways to make strict inquiry into the freedom of their servants from so dangerous an incapacity as that of colour-blindness.

It has seemed inadvisable to delay directing attention to this matter,—but I propose shortly to publish the particulars of the more important cases which I have examined; and if any of your readers can contribute to the statistics of colour-blindness by favouring me with the details of unpublished examples of its occurrence, I shall feel much indebted. In particular,—only some six cases are as yet on record as occurring in the female sex.

I am, &c.

GEORGE WILSON.

OUR WEEKLY GOSSIP.

Now that the Free Library movement is spreading into so many and various towns—from active Manchester to exclusive Oxford,—it becomes a public duty to inquire into the existence, character, and extent of all public collections of books whatsoever. Reports of Parliamentary Committees

have lately brought to light many a treasury of old books, gathered up in nooks and corners of old towns, and quite forgotten by the inhabitants. But these Reports have not exhausted the field of discovery:—in many a little town and hamlet of the country there exists an unsuspected nest of volumes—of good, homely, substantial literature, for the most part—that might be turned to excellent account at the present time, by offering a centre, a nucleus, and a name around which to group a regular supply of more modern works, so as to constitute a very creditable local library at a small expense. Such a nest of good books exists at Henley-on-Thames,—and, as we happen to know, in other places. The books at Henley were left to the town by Dr. Charles Aldrich; and they comprise a valuable series of Classics and of the Christian Fathers,—a comparatively large collection of Theology,—the best works of the seventeenth century on Mathematics, Mechanics, Astronomy, History, Morals, Philosophy, Antiquities, Biography,—and so forth. These works, nearly all of them of solid character and good editions, were bequeathed to the town, in 1787, by Dr. Aldrich, rector of Henley, for the perpetual free use of the inhabitants and their neighbours. It was the donor's hope that after times would add to his collection, so as to keep the town in which his life was spent supplied with all new lights in literature, as they arose:—but, strange to say, instead of this his hope being realized, his books were neglected by the people of Henley, and his name was forgotten by his fellow workers in the vineyard of letters. His own writings, even, have been given to another! In Watt's 'Bibliotheca,' the name of Dr. Charles Aldrich is sunk altogether, and his works are bestowed on Dr. Henry Aldrich, the well-known Dean of Christ Church. The blunder is repeated in the 'History of Oxfordshire' recently published. Thanks, however, to the existence of the little library at Henley, this literary wrong has been discovered, and will in future be corrected. In this case, the gift of his favourite books was one of those good deeds that, like bread cast on the waters, return after many days to the giver. The silent witness remained for a happier time; and now—when the name of Dr. Aldrich of Henley was melting away into the greater fame of Dr. Aldrich of Oxford, and literature was about to lose the last traces of her worthy follower—the voices of the people asking everywhere for intellectual food have been the means of restoring his memory. This is a pleasant sort of poetical justice.

In a communication to the *Journal of the Society of Arts*, it is stated that of all our provincial towns Manchester has the largest number of public and semi-public libraries. If we are not mistaken, it has also the largest number of Literary and Scientific Societies and Mechanics' Institutes. It appears that Newcastle has 14 libraries; Leeds, 20; Birmingham, 21; Liverpool, 38; and Manchester, 61. Some part of this difference is of course due to difference of population,—but when full allowance is made for this element, there is still a large credit due to Manchester as against the rival towns. The 61 libraries are divisible into three classes,—special libraries, circulating libraries, and public libraries. The first class consists of the Medical, Legal, and Foreign libraries, and contains in all 13,000 volumes. The second is various, comprising 42 libraries, with 35,000 volumes. The third consists of 14 libraries, including those of the several institutions, and numbers 178,200 volumes. The largest library in the town—except one—is the Free Library, with its 22,000; the most valuable is the Cheetham, also free, with its 21,000. The Old Library, subscription, contains 30,000; and there are three other large subscription libraries,—the Portico, 14,500 volumes; the New Exchange, 18,000; and the New Newall's Buildings, 21,000. The Athenæum possesses 15,000 volumes; and the Mechanics' Institute, Cooper Street, a like number. The Salford Free Library has just half as many volumes as its Manchester rival—11,000 volumes.

We understand, that His Majesty the Emperor of Austria has granted the Golden Medal for literary and artistic merit to Mr. Leone Levi, for his work on the 'Commercial Law of the World.'

The *Northern Warder* reports a lecture on the

Electric Telegraph in which some experiments of an interesting character were described—and speculations, fairly founded on the experimental results, ventured on by the lecturer, Mr. J. B. Lindsay—which show that much yet remains to be done in the beautiful applications of science to telegraphic purposes. Mr. Lindsay said that he had recently instituted a series of experiments with the view of testing an idea that he had formed some fifteen years ago,—that no submarine wires are necessary for the transmission of electricity. In explanation of this principle, he said:—

"I shall localize the case, in order to render it intelligible. Suppose a wire connected with the copper end of the battery to be led down to the shore, and connected with a sheet of metal laid in the river. Suppose a wire from the zinc end taken to Broughty Ferry, and soldered to a metallic plate placed also in the river. Suppose similar plates laid in the river on the Fife side, at Newport and South Ferry, and these joined by a wire having in its course one or more telegraphs. Suppose now that a charge of electricity is sent through the wire on the Dundee side, this current may make its circuit from the copper to the zinc either by leaping four miles through the water from Broughty Ferry to Dundee, or by a leap of two miles across the river to the other wire at South Ferry, and another leap of two miles from Newport to Dundee. In such a case, I have found that part of the electricity does not go across, and part of it does; but the part of it that does go across is sufficient to work one or ten thousand telegraphs. I at first supposed that the two plates on the same side must be distant more than the sum of the two breadths of the river, or that the longitudinal leap must exceed the two cross leaps; but experiments have shown that this is not necessary. A greater quantity of electricity, however, goes across by increasing the distance of the north side or south side plates from each other."

—Such are the results said to be obtained from actual experiment. We remember similar experiments being tried, with like results, across the Thames some years since,—and indeed Bishop Watson in his day obtained similar results with a Leyden battery through the water at Westminster Bridge.—Mr. Lindsay proceeded to say—

"On a larger scale the wire from the copper end of the telegraph in London may be conveyed to the westmost part of Pembrokeshire in Wales, and there terminate in a submerged sheet of zinc. Opposite this, at Wexford, in Ireland, distant about forty miles, let there be a sheet of copper, whose connecting wire passes through Ireland, and concludes in a sheet of zinc at Belfast. Across at Portpatrick, distant about twenty miles, is another sheet of copper whose wire passes along the west coast of Scotland. The sum of the leaps across the Irish Sea is about sixty or seventy miles, while the longitudinal leap is nearly 300, and hence the greater portion of the electricity will go across. The wire carried to the north of Scotland may be brought south along the east coast. There may be a leap across the Tay at Broughty Ferry or Dundee over to a wire which is led to the Forth. The current, after leaping across the Forth and the Humber, returns by its wire to the zinc in London. On a still larger scale, suppose a wire is led from the copper end of a telegraph in London terminating in a sheet of zinc placed in the sea at Dover, and another wire from the zinc end conducted to Lizard Point in Cornwall joined to a sheet of copper thrown into the sea. On the French coast a sheet of copper is placed in the sea at Calais, and another of zinc at Brest, and these sheets also connected by a wire with telegraphs. Here the sum of the cross leaps is 120 miles, while the coast leap or longitudinal leap is 320 miles. The greater portion of electricity will go across, and the telegraph in London might work thousands of telegraphs throughout Europe, Asia, and Africa."

—The lecturer proceeded to develop his plans for communicating by a similar arrangement with America, and even with Australia. Let us await the result of a trial across a sea no wider than the British Channel between Dover and Calais, before we venture to pronounce on the practicability of what, however, is quite sound in principle.

We are informed, that the first impression of the new work by Mrs. H. B. Stowe reviewed in our columns of last week and to-day, is incomplete:—a circumstance which we had ourselves inferred, from the singular abruptness of its termination in the copy sent to us. Additional matter, we are told, arrived by steamer on Tuesday morning from the authoress,—so that a perfect impression of the work may be expected in a few days. Whether the copies previously distributed will be gratuitously replaced, we are not informed:—those of our readers, therefore, who may be purchasers of the 'Key to Uncle Tom's Cabin' should be on their guard against the imperfect copies.

Notes from Rome aver, that Pope Pius has approved of De Fabrio's plan for a great monument to the memory of Tasso—notwithstanding the poet's doubts and sometime heterodoxy. The Prince Borghese announces, that he has received the Papal approbation in the shape of a handsome

subscription to the fund,—so that the success of the scheme is now pretty well assured.

Few towns in England have a finer site than Southampton,—placed as it is on such a water, surrounded by such a district, and having in front of it such an island as the Isle of Wight. Yet, nearly all its natural advantages have been thrown away, so far as the health and recreation of the inhabitants are concerned, in that wasteful or unconscious spirit which has until lately characterized all municipal and local bodies. Hitherto the town has been without park, garden, or green space really available to the public,—in which children might grow up in some familiarity with nature, and the aged might still be reminded "of green fields,"—though there has been vacant in the very heart of the town a piece of ground little less than the ornamental inclosure in St. James's Park. This state of things is, however, coming to an end. Warmed by the Public Park movement, which has had our strenuous advocacy from its birth,—and which, beginning in the north of England, has travelled south and west,—the people of Southampton have bestirred themselves in the matter with such zeal, that the waste lands already alluded to have been secured for the public and are about to be planted as ornamental grounds. It is proposed to erect an observatory in this people's park, to lay out space for a cricket ground, to construct a maze, and to arrange a botanic garden.

By the death of Dr. Graves, the Irish medical profession has lost one of its chief celebrities. The deceased physician was a man of remarkable abilities,—very successful in the practice of his profession, with varied attainments in science, besides much scholarship,—and having a capacity for affairs not always joined to acute mental faculties. He was a copious contributor to the literature of Medicine, and his name is familiar to all who study the profession. His labours as a teacher will long be gratefully remembered in Ireland,—and in raising the status of the profession in that country none were more successful than he.—Dr. Graves died in his fifty-seventh year. He was the son of Dean Graves, the author of a well-known work on the Pentateuch.—We may add, that the Doctor was a decided anti-phrenologist.

From Paris we hear that M. Albert Gaudry, a well-known French naturalist, has been charged with a scientific mission to the island of Cyprus and the shores of the Levant. Mr. Gaudry is instructed to study and report on the geology and natural history of those interesting portions of the Turkish empire.

The *Moniteur* states, that the Central Administrative Commission of the Institute of France has just re-elected its officers. M. Garin De Tassy, of the Academy of Inscriptions and Belles Lettres, is to be President during 1853. He is replaced in the function of Secretary, which he filled for several years, by M. Villermé, of the Academy of Moral and Political Sciences.

A new volume—the ninth—of the great edition of the works of Galileo Galilei, published by order of the Grand Duke of Tuscany, has just made its appearance at Florence. Its chief interest consists in the documentary history of the celebrated Galileo process, drawn from the original records preserved in the Vatican. It contains, also, a large mass of correspondence, including letters to or from Castelli, Cavalieri, Cesi, Campanello, Gassendi, Micangio, and Torricelli.—This makes the fourth volume of the Galileo Correspondence.

The attempt to inaugurate a School of Arts, Manufactures, and Commerce, in Birmingham—and thus to place the great midland counties on a level of intellectual enterprise and public spirit with Manchester, Liverpool, and Leeds, towns so honourably distinguished for wise and well-sustained efforts in the cause of popular education—proceeds favourably. The appeal of the Council has not been made in vain. In the list of subscribers and supporters we find the names of the great landed proprietors of the midland counties:—the Duke of Sutherland, the Marquis of Lansdowne, the Earls of Dartmouth, Clarendon, and Granville, the Lords Foley, Calthorpe, Leigh, and Lifford, General Vyse, and Mr. Mark Phillips,—also of Messrs. Percy, Dawes, Bagnall, Barrows, Hall, and other leading

Staffordshire ironmasters,—and of Messrs. Armfield, Welch, Upfill, and several other influential merchants of the town. Partly through the evidence of the Hyde Park Palace, and partly from a better acquaintance with the industrial organization of other countries—countries with which the ironworks of Warwickshire and Staffordshire come into rivalry in all markets—the idea that it is useful to impart more of a scientific education to the overseers and managers of these great workshops has grown into a conviction. Hence the money wherewith to purchase models and other expensive apparatus is forthcoming from the best informed and most influential quarters.—It is proposed to open the new department of Arts, Manufactures, and Commerce—which, as our readers know, is in connexion with Queen's College—in May.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from 10 till 5.—Admission, 1s. GEORGE NICOL, Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, incorporated by Royal Charter.—THE THIRTIETH ANNUAL EXHIBITION of this Society is NOW OPEN, from 9 A.M. until dusk.—Admission, 1s. ALFRED CLINT, Hon. Secretary. Suffolk Street, Pall Mall East.

THE NATIONAL INSTITUTION OF FINE ARTS, Portland Gallery, 316, Regent Street, East, with the aid of a diorama, presents this EXHIBITION of MODERN PICTURES is NOW OPEN daily, from Nine till dusk.—Admission, 1s.; Catalogue, 6d. BELL SMITH, Secretary.

PANORAMA, LEICESTER SQUARE.—GRANADA and the ALHAMBRA, the City of the Moors and of Palaces taken from the Generalife, by J. L. W. Esq., with the aid of a diorama, is just opened at BURFORD'S PANORAMA, including the surrounding unequalled scenery, and the tract of country presented to the late lamented Duke of Wellington.—The Views of WIMBOROUGH, ancient WINCHESTER, and of the BURNSEA ALPS are also NOW OPEN.—Admission, 1s. each circle; or 2s. 6d. to the three circles. Schools, Half-price.—Open from 10 till dusk.

GALLERY OF ILLUSTRATION, 14, Regent Street.—GREAT ATTRACTION for the HOLIDAYS.—Diorama illustrating the LIFE of WELLINGTON, including WATFORD CASTLE, the DUKES CHAMBER, LYING IN STATE, FUNERAL PROCESSION, and INTERIOR OF ST. PAULS, with Vocal and Instrumental Music.—Daily, at Three and Eight o'clock.—Admission, 1s., 2s. 6d., and 2s.

PROUT'S PANORAMA of the GOLD FIELDS.—Three New Pictures—LIFE in MELBOURNE, a GOLD-DIGGER'S WEDDING—LIFE at the DOUGLAS, FOREST CREEK—and a BIRD'S-EYE VIEW of the GOLD FIELDS, painted from recent sketches.—Have just been added. Among the other Scenes are Madeira—The Cape—Melbourne—Geelong—Mount Alexander—Sydney—Summerhill Creek—and Ophir. The Panorama is described (at 3 and 5) by Mr. Prout, who resided many years in the Colony. At 259, Regent Street, next the Polytechnic.—Admission, 1s.; Central Seats, 2s.; Gallery, 6d. Daily, at 12, 3, and 5.

MR. ALBERT SMITH'S MONTE BLANC every Evening, at Eight o'clock, except Saturday.—Stalls, 3s. (which can be secured at the Box-Office every Day from Eleven to Four); Area, 2s.; Gallery, 1s.—A Morning Performance every Tuesday and Saturday, at Three o'clock. EGYPTIAN HALL, Piccadilly.

GREAT GLOBE.—MR. WYLD'S LARGE MODEL OF THE EARTH, also of the ARCTIC REGIONS, in Leicester Square, open from 10 A.M. until 10 P.M. Lectures hourly upon every subject of Geographical Science. A Collection of Models and Maps for reference.—Admission, 1s.; Schools, Half-price.

PATRON H.R.H. PRINCE ALBERT. ROYAL POLYTECHNIC INSTITUTION.—MRS. BEECHER STOWES POPULAR WORK ON SLAVERY ILLUSTRATED in an OPTICAL EXHIBITION with VOCAL and INSTRUMENTAL MUSIC and NEW DISSOLVING SCENERY. Morning and Evening Lectures.—By J. H. Pepper, Esq.—HALF-HOURS with the ANCIENT and MODERN CHEMISTS.—By Dr. Bachhoffner, on some very INTERESTING PROPERTIES of AERIFORM BODIES.—By Mr. Crisp, on ERICSSON'S CALORIC ENGINE.—Admission, 1s.; Schools, and Children under Ten years of age, Half-price.

SCIENTIFIC SOCIETIES.

GEOLOGICAL.—March 23.—Prof. E. Forbes, President, in the chair.—W. Fairbairn, Esq., T. S. Heneken, Esq., T. H. Henry, Esq., H. H. Howell, Esq., Lovell Reeve, Esq., J. K. Blackwell, Esq., and H. F. Mackworth, Esq., were elected Fellows. The following communications were read:—'On some Tertiary Formations in St. Domingo,' by Col. Heneken; with remarks on the Corals, by W. Lonsdale, Esq., and on the Mollusca, by J. C. Moore, Esq.—'On the Upper Palaeozoic Series of Strata in the Boulonnais,' by R. A. C. Austen, Esq.

ASIATIC.—March 19.—Prof. H. H. Wilson in the chair.—The Rev. J. Baker and R. H. Mackenzie, Esq., were elected Resident Members.—Dr. R. G. Latham delivered a lecture 'On the Classification and Distribution of the Languages of the Trans-Gangetic Peninsula.' After pointing out the particular area which was more strictly Trans-Gangetic, and expatiating on the monosyllabic character of the languages there spoken, Dr. Latham stated that his present notice went

beyond the simple wording of his text, and that he dealt, not only with the proper Trans-Gangetic tongues, but with such others as were connected with them by their monosyllabic structure. How far was the group natural? It was so in many respects. The area covered by the monosyllabic tongues, most immediately connected with the proper Trans-Gangetic, corresponded (one small exception being allowed for) with the drainage of the south-eastern quarter of Asia. No rivers falling into the North Sea originated within the monosyllabic area; nor yet (with the exception of the head-waters of the Sutlej) did any rivers discharge themselves to the westward of India. Again, the physiognomy of the populations who spoke these tongues was eminently and wholly Mongolian, the differences (with one exception) lying within a small compass. Thirdly, the tongues in question were connected ethnologically, as well as in respect to their grammatical structure,—i. e., they were not languages otherwise unallied to each other, and only connected by the common character of a monosyllabic glossary, and a rudimentary grammar. The collation of their vocabularies showed that they were really affiliated. Fourthly, they were all in the same stage of development. Inflections may be absent, because, though they have once existed, they are now lost; or they may be absent, because they have never been evolved. The latter was the case with the monosyllabic tongues, one and all. Some of the languages covered vast portions of the earth's surface, the uniformity of the dialect being very great,—e. g., the Chinese, Tibetan, Burmese, and Siamese. This gives us the phenomenon of large areas with uniformity of speech. Others, on the contrary, were packed up in comparatively large numbers within small districts (e. g., the Naga, &c.), so presenting the phenomenon of a multiplicity of tongues within limited areas. Where the uniformity is greatest, the diffusion of the form of speech is the most recent. Where the multiplicity of dialects is at its maximum, the *primæ facie* evidence is in favour of their antiquity. The direction in which languages spread may thus be determined. Sometimes the direction is from east to west (or *vice versa*), in which case the development of the area is horizontal; sometimes from north to south (or *vice versa*), in which case it is vertical. With these preliminaries, the details of the distribution of the tongues in question may be undertaken; the simple, single fact of the distribution itself being an instrument of criticism. The Tibetan and Chinese, in geographical juxtaposition, are comparatively unlike each other. It is believed that they have met by means of encroachment on the intervening forms of speech, having originated in different directions. The Môn, of Pegu, and the Khô, of Cambodia, separated by Burmese and Siamese dialects intervening, are, nevertheless, more like each other than they are to either of the contiguous forms of speech. The direction of the Burmese is vertical, uniformity of dialect increasing as we proceed southwards, and decreasing as we proceed northwards. Contrasted with the Môn of Pegu, it graduates into the numerous Naga dialects of the Assam frontier. The same applies to the Siamese dialects, which are nearer to the Tibetan than they are to the tongues of the south. In the Chinese, uniformity of dialect increases as we move northwards, the nearest affinities of the language being with the Anamitic of Cochin China. This indicates that the head-waters of the Irrawadi and Menam have been the points from which the Burmese and Siamese spread southwards; that some point west of those districts was the origin of the Tibetan, extended westwards; that parts on the Cochin Chinese frontier were the original seats of the Chinese; and, lastly, that the contiguity of tongues which once connected Cambodia and Pegu has been broken by encroachment from the north. These encroachments are important, inasmuch as the monosyllabic tongues in general stand in strong contrast with the non-monosyllabic forms of speech with which they were contemporaneous,—e. g., the Malay, the Mongol, the Manchu, the Turk, and the Indian. No wonder; even if transitional forms had existed, different encroachments have obliterated them. A few details of minor im-

portance now deserve notice. The Chepang is a form of the Gurung, rather than of the Lhopa. The Silong, of the Mergui Archipelago, is monosyllabic. The Mincoip, of the Andaman Isles, is the same; the black colour of the population being the most notable deviation from the ordinary type of the other monosyllabic populations. The Nicobar tongue is monosyllabic also. How far is the group before us the only monosyllabic group in the world? In 1844, the present inquirer committed himself to the doctrine that the languages of Caucasus were *pauro-syllabic* (or *quasi-monosyllabic*),—the Osetic, considered to be European, not being excepted. Mr. Hodgson, of Nepal, has sanctioned and confirmed this view, for the Circassian, at least. He now commits himself to the doctrine, that the great Athabaskan class of American languages is also monosyllabic.

ROYAL SOCIETY OF LITERATURE.—March 23.—Sir J. Dorant, V.P., in the chair.—A paper was read from Mr. Finlay, of Athens, 'On the Causes of the Rapid Conquests of the Ottoman Turks in Europe.'—Mr. Finlay remarked, that the establishment of the Turks in Europe was the last example of the colonization and subjugation of a civilized country by a ruder race; and considered that this remarkable event was mainly due to the operation of three principal causes:—1. The superior moral and military conduct of the Ottomans, arising from a better education, as far as war and government were concerned, than that of the people they subdued.—2. The number of different races of Christians, who were mixed together in the provinces south of the Danube, between the Adriatic, the Ægean, and the Black Seas, a circumstance which tended to prevent the formation of a national spirit in any part of this district. 3. The degraded condition of the institutions of the Greek Empire, civil as well as ecclesiastical; which led to a general hatred of Greek supremacy among the other races of Eastern Christians. As an instance of the first cause, Mr. Finlay pointed out the excellence of the system introduced by Orkhan, the first great Turkish Sultan and legislator, as respected the army and the government—a system, which has continued to exercise a beneficial influence over the Turkish armies till even a late period of their history. As an instance of the second cause, Mr. Finlay mentioned more than one of the internal dissensions which existed among the Greeks themselves about the period of the fall of Constantinople; and alluded to the long wars which had prevailed between them and the adjoining Slavonic races, as the Bulgarians, and which had ended in weakening both parties, and in paving the way for the successful conquest of a new people. As an illustration of the third cause, he showed how the Hellenic system had outlived its vitality, and had become, in almost all matters, a mere barren formalism. The people, as such, were excluded from all independent action,—and were lead to believe that the greatness of the Empire which they had inherited from the Romans depended, not on Roman energy, but on ecclesiastical orthodoxy. The Imperial rulers, too, at Constantinople, after they had regained their empire from the Crusaders, made it a fixed principle of their policy to retain the various races under their sway in a stationary condition. Hence one main source of the hatred felt towards them by the Bulgarian and Slavonic Christians, who had themselves originally learnt their faith from the Eastern Church. The hostility between the Latin and the Constantinopolitan clergy is well shown in the anecdote of one of the most respectable of the latter, who has stated that he and his clergy would rather submit to the domination of the infidel Turks than join in communion with the Western Christians under the spiritual domination of Rome.—Mr. Vaux read extracts from two letters addressed by Col. Rawlinson to Mr. Birch,—and lately received,—in which the Colonel mentions the discovery at Baghdad of a small Egyptian lion in black stone, and states that he has been making great progress in the decipherment of the inscriptions found at Susa,—the language of which he is persuaded is of a Scythic origin, and nearly the same as the Median on

which Mr. Norris has been for some time engaged. —Mr. Birch made some observations on a rubbing from a stone discovered by Lieut. Newenham, R.N., in Alexandria, and which contains the name of Sethos the First uninjured. Mr. Birch conjectured that it had probably belonged to some temple of the period of that king.

INSTITUTION OF CIVIL ENGINEERS.—*March 15* and 22.—R. Stephenson, Esq., V.P., in the chair. —Both evenings were entirely devoted to the discussion of Mr. D. K. Clark's paper 'On Locomotive Boilers.'

ROYAL INSTITUTION.—*March 4.*—The Duke of Northumberland, President, in the chair.—'On the Constructive Principles of the Principal Styles of Architecture,' by E. A. Freeman, Esq. The object of the lecture was, to trace out the essential characters of the principal styles of architecture as directly derived from their constructive principles, with as little reference as possible either to mere ornamental detail or to the outlines and ground-plans of buildings.

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Chemical, 8. |
| | British Architects, 8. |
| | Entomological, 8. |
| | Royal Institution, 4.—'On Organic Chemistry,' by Dr. A. W. Hofmann. |
| Tues. | Horticultural, 8. |
| | Institution of Civil Engineers, 8.—Adjourned discussion on 'The Experimental Investigation of the Principles of Locomotive Boilers,' by Mr. D. K. Clark; and Mr. Sewell's paper 'On Locomotive Boilers.' |
| | Linnean, 8. |
| | Royal Institution, 2.—'On Animal Physiology,' by Mr. T. W. Jones. |
| Wed. | Geological, 8.—'On the Geology of Bussaco, Portugal,' by Signor C. Ribeiro and Mr. D. Sharpe.—'On the Granitic District of Inverary, Argyleshire,' by the Duke of Argyll.—Notes on Two Sections through parts of North and South Wales, &c., by Prof. A. C. Ramsay. |
| | Society of Arts, 8. |
| | Royal Institution, 4.—'On Organic Chemistry,' by Dr. A. W. Hofmann. |
| Thurs. | Society of Antiquaries, 8. |
| | Zoological, 8. |
| | Royal, 8. |
| | Royal Institution, 3.—'On Technological Chemistry,' by Dr. E. Frankland. |
| Fri. | Philological, 8. |
| | Astronomical, 8. |
| | Royal Institution, 5.—'Observations on different Modes of Educating the Blind,' by the Rev. W. Taylor. |
| Sat. | Royal Institution, 3.—'On Static Electricity,' by Prof. Faraday. |

FINE ARTS

SOCIETY OF BRITISH ARTISTS.

THIS is the thirtieth Exhibition of the Society of British Artists:—and that body would seem to have suffered by crosses as well as by losses since its twenty-ninth Exhibition was held. Besides the blanks and chasms caused by death, there have been secessions from its ranks. At least, four of its most prominent exhibitors may this year be looked for in vain:—Mr. Prentiss, Mr. Herring, Mr. E. Hassell, and Mr. Anthony.

The recollection, however, of the effects produced in the Suffolk Street Exhibition by the last-named odd, tricky, original, yet progressive, artist, may have done something, perhaps, to call out and foster a successor.—On entering the *Great Room*, the eye is arrested by a picture almost as startling as Mr. Anthony's pictures used to be—and showing peculiarities of manner and of effect reminding us of his peculiarities. This is, *Corfe Castle—Twilight* (No. 224), by Mr. J. P. Pettitt. The blackness of the ruin relieved against the sky—the touch of the ivy which swatches it—the broken fragments among the grass—have all their prototypes. There is a strain of poetry, too, in the dark birds flitting among the ruins, that reminds us of similar passages from another pencil. Mr. Pettitt, however, falls short of Mr. Anthony in one essential quality. Clever though his landscape is,—it wants air. The horizon presses on the foreground,—and the gradations of distance, which, however difficult to seize, nevertheless exist in twilight, are not altogether rendered. The streaks in the lower sky are too mechanically symmetrical,—there is a touch too much of the calico-web in the pattern as well as in the texture. That Mr. Pettitt aspires after what is peculiar, may be again seen from his *Paradisiacal landscape* (187). This is hung so high, that shortsighted gazers may very possibly lose the professed point of the picture,—the naming of the beasts of the field and the fowls of the air by Adam. Even supposing this point lost, however, there still remains a grand landscape,

with palm-trees and teeming groves, vistas opening hither and thither, a foreground of golden plains, and a horizon line of mountains melting into the firmament:—a composition, in short, belonging to the school of landscape which, with all his skill and poetry, and command over space and detail, Mr. Martin cannot be held quite guiltless for having originated. Parts of Mr. Pettitt's picture from below seem felicitously touched; and the whole has a rich harmony of colour, with less of theatrical gorgeousness than might be expected.—In pursuance, merely, of the duty of paying attention to a new comer, and of warning one who has aspiration as well as cleverness, do we mention Mr. Pettitt's third contribution to this Exhibition.—*The Seventh Vial* (428). Compared with this work Mr. Danby's well-known 'Opening of the Sixth Seal' is an Arcadian and insipid transaction. There is a huge statue in one corner tumbling on the spectator:—in the middle distance, seems to be a fiery crater, answering a volcanic discharge from the heavens. All that is not entire shadow, or cherry red (which last hue, we suppose, stands for Blood or for Doom) is a gay, bluish green (which, it may be imagined, is intended to represent livid Horror). This is a vagary, in short, of the *Vauchall-Apocalyptic* school—as such, not to be passed without a note of wonderment and warning. The exuberant fancy, singularity, and ambition which we fancy may be implied from Mr. Pettitt's three pictures are excellent material towards the making of a painter,—but without study, selection, and truth, applied to the combination and harmonizing of these, their possessor is in danger of falling, into extravagance and mannerism.

Our cautions are more urgently needed in regard to this Exhibition Room than elsewhere,—since some of the gentlemen who might have been its chief ornaments do little year by year beyond vexing the eye by peculiar colour-tricks, and by the show, not the reality, of style in composition. We are, for instance, weary of expressing weariness of Mr. Hurlstone's self-iteration. Were his *Columbus at the Convent of Rabida* (170) a first picture, who would not hail it as full of promise—as the dawning effort of one who might become an English Murillo? Nay, as a mature work, it contains more life than some of its painter's perpetually treated gipsy-boys and banditti,—a purer tone of colour than certain livid and morbid portraits over the conventionalisms of which we lament in proportion as we find in them glimpses of character and grace. But *Job* himself would tire of promise always, and *only* promise. There comes a time when the skill of a well-known hand appears more weak, because more unreal, than the essay of a student, who is unfamiliar with his own powers. And pleasing as is Mr. Hurlstone's 'Columbus,' we find in it more artifice than Art,—more arrangement of hackneyed models than fresh, real inspiration. It is cleaner in tone, however, than some among its artist's fancy pictures.—Among Mr. Hurlstone's portraits, that of *Mrs. Martin, of Groby* (148) is perhaps the most agreeable.

Having accidentally got into the domain of portraiture, it may be mentioned that Mr. Buckner exhibits a pretty picture of *Signor Gardoni* (120), nicely felt, but weakly drawn,—and a *Study of a Roman Head* (448), which is more beautiful because it is less pretty.—A portrait of sterner sort meriting notice is Mr. Mogford's clever and characteristic head of *J. A. St. John, Esq.* (173).—Without any presence of the "slings and arrows" which the "outrageous" *Madame Fortune* at the *Haymarket*, in Mr. Buckstone's inaugural entertainment, was about to cast on Mrs. Stowe's hero, the character-painters have here, as elsewhere, drawn from the fashionable source of 'Uncle Tom's Cabin.'—Mr. H. C. Whaites's life-size negro head (544) is the best illustration that has been given to the public; painted with almost the clear force that the Venetians gave to similar subjects, introduced by them for sake of contrast into their 'Nativities' and 'Marriages of Cana.'—To close this paragraph, we must call attention to the two masterly drawings of ladies (621 and 643) by Mr. S. Lawrence:—justifying to the full the character given by us of this gentleman

when treating of his contributions to the Portland Gallery.

Our remark that mannerism is singularly predominant and potential in the Suffolk Street Exhibition Room, will suggest to every one the name of Mr. Woolmer. He is this year, however, neater in finish and more lucid in tone than on most recent appearances. His '*Pining Care in rich Brocade*' (87), though not in the least "pining care," but rather pouting delicacy—a young Lady in handsome apparel—is a good specimen of his peculiar taste in the accumulation of details and his fancy of colour. His *Tutania imprisoned—from the German* (401) exhibit something more besides such dainty qualities:—including a certain elegance of line which is sometimes absent even when the painter's cameo hues are the gayest, his oriental veils the most profuse, and his diamonds and precious stones the most magnificently lavished on his *Cynthias* or *Scherazades*. Though there be little novelty in what Mr. Woolmer exhibits, he is this year, we repeat, in his best vein.

A *Fall of the Rebel Angels* (254), by Mr. Dessurne—portentously bad, though small in scale,—and a *Rebekah at the Well* (267), by Mr. Fort, in which the flatness of an Arcadian pastoral stands for the antique grace and warm living simplicity of the Biblical scene,—must be noticed, the first as a warning, the second with a word of measured encouragement—as two attempts at subjects of a higher kind than the generality of the figure pieces in Suffolk Street.—There are some little pictures here, too, by Mr. E. F. Holt:—A *Study* (265),—another *Study* (400) of a bearded head in a Greek cap,—an oddly composed *Neptune on the Waters* (405),—and the *Flower Girl* (502). These if they be the works of an exhibitor as young in Art as he is unfamiliar to us, indicate an aspirant worth looking after,—who promises taste in the management of rich colour, force without harshness in the marking of character, and precision in details without finical minuteness. The drawing has not always been as carefully studied as the palette,—but if due study be added, Mr. Holt may rise, we think, to eminence and originality.

Mr. J. J. Hill's *May-Day* (164),—a group of girls and children dressed in old English rural costumes, stretching up on tip-toe to rob of its flowers the hawthorn tree that sheds its leaves like snow over one or two of the party,—is fresh and gay,—though not wholly clear of affectation. Hilarity of look and animation of attitude must be nicely managed when they are to be unchangeably stamped on canvas,—or they trench on a grimace that saddens more than it cheers the spectator—on a distortion that irritates his spirits by destroying all impression of repose. This picture, however, is painted with care and clearness. The *May-tree* rivals the Pre-Raphaelite hawthorn of Mr. Macleise—beneath the "laughing" boughs of which last May he huddled *Guthrum* in his tent, for the delectation of our Royal Academy visitors.—With Mr. Hill we mention Mr. Noble, since the two seem possessed with a kindred love for what is gay and cheerful in subject and in colour,—only, whereas Mr. Hill deals with *Mopsas*, Mr. Noble affects *Florisels* and *Perditas*. His *Flowers of the Forest* (67) has nothing to do, as some might have dreamed, with the pathetic old Scottish ballad,—but merely represents a group of three Ladies reclining on the grass, who are spied at, over a convenient hedge, by a couple of jocular farmer's boys. The central idler in the orange jacket is not so much on the bank, as a part of it; so charitably has the painter denied to her figure due roundness and relief. Mr. Noble's *Amusement* (45), a young lady and young gentleman pretending to divert themselves with a little dog compelled to "sit up" and beg, is better. The damsel has an old-fashioned Ranelagh grace.—A *Conversation* (33) is devoted to the wooing over a guitar of a yet more worshipful pair clad in the finest of fine clothes. The world apparently has not become tired of these improbable elegancies,—so often and so successfully are they repeated. Yet how far is the best of them less welcome to us than the most harshly-coloured and trimly-jappanned glade or terrace party at Isle Adam, and Chantilly, and St. Germain, which may be seen depicted by

some third-rate hand in French collections!—The gazer turns and looks at those pictures, because they are transcripts of real things, real costumes, and real scenes. In the class of modern works to which we refer, we are treated neither to thoroughly sophisticated opera-graces, nor to the poetry of an Arcady of any climate or any period,—but to a conventional mixture of both; oppressive because of its holding the mean betwixt stage brilliancy and living spirit.—Among the colourists—as the best, perhaps, of those who exhibit in Suffolk Street,—we must class Mr. Baxter. Not that he is content, either in his portraits or in his fancy pieces, to rely on colour exclusively. His *Lucy Lockit* (54), a ripe, laughing shrew, is one of those maidens who, when married, blossom out into “merry wives of Windsor.” A little coarse she is, with all her loveliness sprightliness. Her roses are cabbage roses; and the patch on the verge of cheek and chin, though put on to give her a languishing and lady-like air, produces a look of masquerade rather than of real refinement. One of the two rival Newgate Princesses has seldom been hit off with more thorough relish. The colouring is radiantly brilliant,—waiting only for Time’s mellowing touch to be all that the gay lovers of Gay could wish.

Let us next speak of such more “solemn glories” as *Bacchus and Ino* (60) and *Cupid’s Amusement—Venus teaching her Son the Use of the Bow* (119) by Mr. Salter. Never were the personages of classic mythology represented “in better case” or more superbly kilted than these. Jordans himself, who measured out his goddesses by the ton weight, was little more liberal in his pounds of limb and bosom than Mr. Salter. His nymphs, too, are as gaily petticoated and scarfed in “yellow, pink, and blue” as “the threescore and ten poor old maids” of the song. Those who for the sake of such allurements can dispense with classical taste and pictorial refinements, and further excuse the absence of accuracy in drawing, harmony in tone, and truth to texture, will find their heart’s desire fulfilled by Mr. Salter. Some of his single studies are better. But who save Irony’s self could do justice to another dream of *Tenpe* by another hand,—we mean *The Nymphs disarming Cupid asleep* (191), by Mr. Hawkins? A more hardy exposition of canvas, a more wilful waste of carving and gilding were possibly never ventured on “the line” of an Exhibition-room. *Watercress Gatherers* (540), by the same hand, will likewise furnish rich food for admiration and astonishment to the cynical. But the latter is thrust into a corner of the modest North-East Room: whereas the Nymphs and the Cupid challenge the eye of every one who enters the Great Chamber. It is not easy to understand on what persuasion of expediency or of kindly construction works like the last two can be brought before the public. It is not possible for the critic to overlook them without as sharply-pointed a note of exclamation as his quiver contains.

What relief it is to turn from painting run mad to the homeliest, least obtrusive work of those who have devoted themselves to peasant life or to humorous subjects.—That the preponderance of these in our Exhibition-rooms marks the prevalence of a taste for *huckaback* art, is too true,—but after the nymphs aforesaid, any honest eye could find poetry in a dumb picture of earthen pipkins and iron pots. Mr. Gill’s *Hunt the Slipper* (58) is perhaps the best of the class referred to in this Exhibition. There is the due stealthy, suppressed enjoyment belonging to the merry old game in this picture. The gazer is tempted to chide the bewildered seeker for being so near the treasure sought, yet so little aware of it. Here and there is an attitude to which a study of Wilkie possibly helped the painter. His colouring is too hard, pale, and chill:—alike remote from the delicious Flemish grays which so delight in Teniers, or the genial brown of Brouwer, and that magical sunlight that De Hooche and sometimes Maas bottled up in the small crowded interiors which they entered. This absence of charm, and a certain tendency towards worm-like smallness in some of the figures (which again may have been unconsciously caught from Wilkie), prevent Mr. Gill’s otherwise clever work from ranking as a first rate.

Mr. Clater’s *Christmas Dinner* (93) would be one of that artist’s best domestic pictures—from the tone of religious festival as well as of family feast which he has thrown into it—but for the impossible smallness of the dinner table. This makes us uncomfortable.—We must be excused for not enumerating some score of works, in this familiar style, each of which has its point of merit. One, however, *The Breakfast* (276) by Mr. G. Smith, shall be specified; because if we mistake not, it is the work of a comparatively new hand,—the gleam of fire-light on the peasant boy’s face repeats the glow thrown on a cradled babe by this same painter in a cabinet picture,—which tempted the lovers of unobtrusive excellence to linger in the corner of the *Great Room* at the Royal Academy last year. Now, a colourist who manages conflicting lights and reflections so cleverly as Mr. G. Smith, ought to do something better than repeat himself:—and we should be glad if our word of retrospective praise may direct his attention to the peril of iteration, which it is possible, might escape him without a good-natured exercise of “the flapper.”—Lastly, Mr. Drew’s *Cottage Children* (369) are worth stooping to;—especially for those whose sympathies lean towards Mr. Inskipp’s manner. The picture exhibits less character than that clever mannerist does; but also less awkwardness of forms and slovenliness of hand.—It should be pointed out to the Hanging Committee of this Exhibition that they have not always been kind or considerate in the disposition of their pictures. More than one of the works that deserve singling out for praise, by reason of their promise, must be positively *burrowed for*, in place of being looked at comfortably, to the discouragement of all such collectors and purchasers as have apologetic tendencies.

There are agreeable landscapes in this Exhibition.—Hard by the door of entrance is Mr. Pyne’s solitary contribution (230), in which the mountains and distance are (at some distance) after Turner, on one of the days when Turner was in a misty and chilly humour,—while the pine-trees remind us of Mr. Harding’s spirited touch.—On the other side of the portal hangs a less ambitious scene in *Leigh Woods* (4), by Mr. Gosling, whose name we do not recollect. This gentleman knows how air breathes through a wood-scene, even where the boughs hang low, and when their leafage is complete; and he has taken good note of the accidents of broken ground—parcel rock, parcel *débris*, parcel dead leaves—which belong to wood-scenery.—Another picture by him, *Tending Cattle on the Moor* (348), displays an eye for Nature of a totally different quality.—The climate here is bleak, not balmy,—the details of inanimate objects are touched with ease and spirit. His human beings, however, who watch the herd, must belong to a peculiarly short-visaged and round-eyed family,—a tribe, moreover, little addicted to the washing of their faces!—*The Buck of Honiton, Devon* (211), by the late W. Allen, is, as a posthumous work, safe from all criticism except praise; and, indeed, is a very fine specimen of that popular painter’s manner. What the Exhibition has found in Mr. Pettitt as *succedaneum* to Mr. Anthony, it has found in Mr. Cole as replacing Mr. Allen. The new painter, however, is too characterless in his foliage. His trees are richly clad; but there is something of wool, something of hay, in their clothing, where lovers of landscape would prefer leaves.—On the other hand, in *A Weedy Branch of the Thames* (531), one of Mr. H. J. Boddington’s numerous contributions, we find a play and variety of touch in this essential matter,—on the absence of which we have more than once commented in former productions of this industrious painter.—Mr. West’s Norwegian landscapes are disappointing. He seems to depreciate rather than to flatter Nature, in his forms of rock, water, and (most of all) foliage. His colouring, too, is a monotony of lilac shadow and yellowish green lights, which, if it be true to Norway, would say that the Seakings’ land is a poorer field for the landscape colourist than even Switzerland,—where the grand effects of Nature are often repeated, and the grandest are unattainable.—Mr. Wilson has good marine landscapes.—One of Mr. Tennant’s best, because most vigorous, contributions, is, his *Land-*

slip near Inye-y-buth, Glamorganshire (45), with an effect of early day.—Mr. A. Clint’s *Evening Scene* (90) is in a manner which we do not recollect to have seen attempted by him before. Perhaps the gem of the collection, though so serenely tranquil that it may therefore be overlooked, is Mr. J. Danby’s *Connel Ferry, Loch Etive, Scotland* (346), painted in a beautifully clear and golden tone.—Mr. H. Shirley’s *Haunted House* (294) is ghostly in its treatment—arresting the eye by the force of contrast without trick. The boat, with its dim figures, crossing the moat or mere which soaks at the foot of the “eerie”-looking building—adds a vague mystery to the scene, while the trees and the turret look spectral traced as they are in sharp shadow against the poignantly clear sky, where the last faint yellow of evening lingers. There is a ballad in this strange little landscape.—Mr. Scardrett’s interior of the *Church of St. Michael, Ghent* (415), is by no means the worst attempt to emulate similar subjects as treated by Mr. Roberts that has been seen.

To those who will not admit that canine gifts and graces have followed the law of “every dog” and “had their day,” Mr. Earl’s *N’y touchez pas* (344) should be acceptable as, promising a gallery of pets, poodles, retrievers, pugs and spaniels, &c., in every mood of humor, sport, or sarcasm, that far-fetched imagination can produce. Mr. J. Hardy, as an animal painter, goes back for his models—if models they be—some years further than Sir Edwin Landseer. His *Dead Poodle* (336) would not by its plumage discredit Houdokoeter.—But let the best of the best be made of such a subject,—what is it but a group of feathers?

Of the drawings and miniatures in this exhibition there is little need to speak.

NEW PUBLICATIONS.

The Handbook of Medieval Alphabets and Devices.
By Henry Shaw, F.S.A.

Of all who during the last twenty years have striven in this country to make us familiar with the decorative art of the Middle Ages, none have been more zealous or more successful than Mr. Shaw; and the volume before us affords additional evidence of the skill and taste which have rendered him so efficient an expositor of the progress of ornamental design in Europe from a period of comparative barbarism till it had attained “its highest reaches.” The object of the present publication is, says Mr. Shaw, in a brief but comprehensive Preface, “to offer to the architect, the decorator, and the student of ornamental design, such a series of examples of alphabets, numerals, and devices, in use during the Middle Ages, as may be found practically useful:”—at a time, we may add, when public attention has at length been awakened to a consciousness of the long slumber of this peculiar school of Art for upwards of two hundred years. The greater number of the specimens in this volume have been taken from illuminated MSS. ranging from the tenth to the middle of the sixteenth century; but the preliminary notice which accompanies them, and which offers a very clear and succinct history of decorative art, commences at as early a date as there are records extant to illustrate its use. To this notice we may at once refer the reader for a great deal of information in small compass.—A composite production derived from two of the royal MSS. in the British Museum furnishes the best specimen; the border of which is taken from a splendid copy of St. Cuthbert’s Gospels, called ‘The Durham Book,’ written between the years 698 and 721,—and the text from a fine but mutilated copy of the Gospels of the tenth, or probably of the ninth, century. The letters are written in a fine, bold style, and the border-work is of great minuteness and elegance. MSS. of the twelfth century, also in the British Museum, supply the initials which fill the next two plates. They are printed in various colours, and are distinguished for great freedom in the involutions of the grotesque embellishment. The fourth plate, which dates from about the year 1272, consists of initial letters taken from the tomb of Henry the Third at Westminster:—they are clearly cut, and not ungraceful.

A brass in the Cathedral at Lübeck, of the year 1341, exhibits a more massive style,—and an embroidered altar cloth, in the Church of St. Mary, at Soest, in Westphalia, of the same period, shows the same general form, with a redundancy of final decoration. A collection of Latin poems, in a MS. of the British Museum, which was written for Robert, King of Naples, about the commencement of the fourteenth century, has enabled Mr. Shaw to produce a plate of exquisitely elaborate and delicate design. This MS. has long lived in our remembrance as amongst the most beautiful specimens of illuminated tracery. Mr. Shaw refers to a portrait of King Robert which is to be found at the eleventh folio of the MS. It is in profile, and is drawn with remarkable vigour. In the ornaments which are taken from Fust and Schoeffer's Bible of 1462, and from MSS. of the same date, there is much both of beauty and richness; and the quaint forms which mark the MS. of Pisani, 'De Curibus Conscientiis,' a few years later, offer a very pleasing variety. A purely manuscriptal form of initial is preserved in the graceful configuration of the letters taken from the 'Golden Bible' of Augsburg, which was printed at the end of the fifteenth century; but this may be accounted for by the probability that, in this instance, as in so many others, the spaces for the initial letters were left to be filled up by hand. When printing became more general, wood-blocks were cut to fit in with the metal types,—and several succeeding plates contain the new form which this department of decorative art began now to assume. They are rich, but scarcely so graceful as the illustrations from the 'Golden Bible.' The 'Branch and Riband Letters' are exceedingly beautiful; the former deriving their name from their representing the interlacing of branches and leaves into the shape of letters,—and the latter, from their being composed either wholly of ribands fantastically twisted, or of ribands entwining letters of the ordinary form, and showing delicate threads or branches in the openings between the different folds. The branch letters were usually painted in a rich brown colour and heightened with gold,—the flowers or devices within them being given in their proper hues. The riband letters were commonly painted in a delicate pink or purple tint, the ground being of gold and usually dotted. Italian genius, which swept over the highest range of Art, did not disdain the ornamentation of manuscript and printed volumes. Plate 30 affords some fine examples of what it effected, and the 'Sforziada Alphabet,' taken from a magnificent folio printed at Milan in 1490, shows in plates 31 and 32 a degree of classical grace and elegance which we vainly look for elsewhere. Mr. Shaw gives the following account of this exquisite volume:—"This is the presentation copy (of the 'Historia delle cose fatte dallo invictissimo Duca Francesco Sforza,' of Landini's Italian version of Simoneta) to Cardinal Sforza, and in the original velvet binding, with silver niellos and knobs on the cover. The niellos represent a fine portrait of Ludovico el Moro, and the badges of the family of Sforza. The volume is beautifully printed on vellum of the finest texture, and is ornamented with thirty-four illuminated initials of the most exquisite finish. The first leaf of the text has a magnificently illuminated border round it, exhibiting a splendid specimen of the talents of Jerome Veronese (Ghirolamo dai Libri). It contains beautiful miniature portraits of Francesco Sforza and Ludovico Sforza, surnamed Il Moro. The remaining ornaments consist of the arms and devices of the Sforza family, and groups of children in the best style of the Venetian school." Some admirably executed monograms, book-covers, labels, and heraldic devices complete the contents of Mr. Shaw's interesting work:—which we commend to the public for its cheapness no less than for its beauty.

Portrait of Richard Cobden, Esq., M.P.

THE daguerrotype of Mr. Mayall, of Regent Street, and the lithographic skill of Mr. J. H. Lynch, have here combined to produce an admirable likeness of the popular member for the West Riding. It is a good, homely face, exhibiting many

of Mr. Cobden's most salient characteristics:—his capacity, his self-reliance, and the somewhat rough humour which he displays when he addresses a congenial assemblage.—The print is one which will have a wide circulation.

Uncle Tom.

THIS is a mezzotint engraving by Mr. W. T. Davey after a painting by Mr. J. A. Fitzgerald, which has just been published by Messrs. Baily, of Cornhill. It is a very clever work,—and does great credit to both the artists concerned in its production. Without any attempt to exaggerate the subject, a painful fidelity to nature which directly appeals to our sympathies marks every part of the treatment. The consciousness of unmerited suffering, the sense of deep misery, and the mournful yet trusting faith which accepts the bitter cup, are all rendered with touching truth. Were this engraving placed in point of price on a level with the volume of which it forms the chief illustration, we might predict for it a wide popularity as that which 'Uncle Tom's Cabin' has itself attained.

The Golden Legend. Illustrated in eighteen Designs, by V. H. D.

Mr. Longfellow's poem is the theme which has here led to the renewed exercise of V. H. D.'s graceful pencil. The designs are in outline, after the manner of Retzsch; and if they are not marked by the vigour and originality which characterize that great artist's striking productions, they have still many qualities which speak in their favour. Delicacy of expression, purity of sentiment, and very accurate drawing are amongst the claims to consideration which they assert,—and they well reflect the poem which they serve to illustrate. What Longfellow is to Goethe, V. H. D. is to Retzsch,—and this, without going further, may serve to indicate the measure of ability which has inspired the illustrations of 'The Golden Legend.'

Outline from Outline. By John Bell, Sculptor.

THIS is the first manual of a series in "Rudimentary Art-Instruction" designed "for the use of artisans and others, and for schools."—and is prepared, we are informed, at the request of the Society of Arts, Manufactures and Commerce. It is intended to be of universal application,—and the instructions and illustrations combine, in the simplest and easiest manner, rules and examples which students may follow with great advantage.

Hannah Bolton's First Drawing-Book.

THIS work explains itself by its sub-title,—'A Walk through a House, shown by Scenes in the Journey.' Household objects, freely lithographed, are here set before the young student, accompanied by useful preliminary instructions as to what to observe in drawing and what to avoid.

The Practical Draughtsman's Book of Industrial Design, giving a Complete Course of Mechanical Engineering and Architectural Drawing.

THIS is a translation from the French of MM. Armengaud and Amouroux, rendered in an improved form by Mr. W. Johnson, C.E., the editor of *The Practical Mechanic's Journal*. Mathematical accuracy is the distinctive feature of this, the first part of a work which is to consist of twelve parts when completed.

A Children's Summer. Eleven Etchings on Steel, by E. V. B. Illustrated in Prose and Rhyme, by M. L. B. and W. M. C.

THIS is a volume which has attractions for all, but is more especially adapted for the eye and ear of childhood. E. V. B., as we have had occasion to observe on more than one occasion, has a very delicate fancy and graceful pencil,—and the etchings by her hand are commendable alike for beauty, vigour, and truth. She has caught the real spirit of childhood's life,—its amusements, enjoyments, and unschooled occupations; and this dedication of her talents to Art-purposes will be welcomed by a very wide circle of admirers. The prose, and verse "illustrations" are well adapted to the character of the drawings. The former are simple and natural,—the latter melodious and flowing.

Raffaello's Infant Christ bearing the Cross, has furnished an exquisite subject for the burin of Mr. G. F. Doo, after having been carefully copied

by him in water-colours. The engraving is a brilliant specimen of the school of Art which Mr. Doo has so greatly contributed to sustain and embellish. The tone of the original is rendered with admirable fidelity, the firmness and lightness of tint are alike remarkable, and the harmony that pervades the whole leaves nothing to be desired. There are few modern engravings of this kind which will bear comparison with Mr. Doo's latest work.

The Happy Time.

THIS is an engraving executed by Mr. J. Jenkins after the original picture in the collection of Lord Charles Townshend, by Mr. J. J. Jenkins, of the Society of Water Colours. It is a pleasing subject, prettily telling its tale of first love,—and is engraved with care and feeling.

Art-Union Publications.

THE works which have this year been selected for the subscribers to the Art-Union of London consist of two prints:—the first, a line engraving by Mr. H. Robinson, after Mr. H. C. Selous's picture of 'The Surrender of Calais,'—the second, a ruled engraving, or glyptograph, from a bas-relief by Mr. J. Hancock of 'Christ led to Crucifixion.' It matters little to the lovers of Art whether the story of Queen Philippa's intercession for the Burgesses of Calais be a mere poetical invention or an actual historical fact, since it contains within it all the elements which adapt it for the purposes of a picture. No one can read the simple and pathetic description which Froissart gives of the self-devotion of Eustache de St. Pierre and his five companions,—the generous commiseration of Sir Walter Manny and his fellow-knights,—the stern resolve of King Edward,—and the earnest pleading of the Queen of England, without being struck by the capabilities of the subject. In the treatment of this theme, if Mr. Selous has not created a great picture, he has, at all events, produced an interesting one; indeed, with such materials as the Canon of Chimay has supplied, it would have gone hard with a painter of Mr. Selous's acknowledged ability if he had done otherwise. The various emotions called forth by a scene so picturesque in quality as the surrender of Calais have, for the most part, been happily caught. The hesitation of the King between his revengful intent and the promptings of his better nature—the urgent entreaty of Philippa—the noble resignation of the prisoners, and the universal sympathy expressed in their yet uncertain fate—are the leading points of a story which Mr. Selous has well understood and faithfully rendered. The minor incidents, also, which complete the composition afford evidences of both thought and feeling:—we may instance, in particular, the woman who is standing with clasped hands and agonized features beside the throne of Edward—the citizen who is eagerly offering gold to save the lives of his townsmen—and the bishop who endeavours to awaken the king's mercy by pointing to the Cross. The accessories of the picture are, moreover, in good keeping,—all, excepting the undue prominence which, in our opinion, is given to the minstrel who forms the centre of the left-hand group. His countenance is a good one; but his mind seems abstracted from the scene which is passing around him, as if he were already meditating a lay on the subject, instead of identifying himself with the prevailing feeling. We have said enough, however, to show that the picture is a pleasing one; and with regard to the engraving, we may add, that the subscribers will have every reason to congratulate themselves that its execution was confided to Mr. Robinson. It is a bright and well-defined print, delicate and spirited in its details, and striking in its general effect.—The glyptograph which represents Christ led to execution, does not deserve the same amount of approbation. Many of the figures are awkward, the sentiment is weak, and the composition is tame and meagre. The effect of *rilievo* is, however, well produced,—though it would have pleased us more had it been better applied.

FINE-ART GOSSIP.—The Art-Union of Glasgow have issued their prospectus for the present year.

The list of pictures which have been purchased for distribution amongst the subscribers includes works by Hering, Sant, Jutsum, Copley Fielding, Oakes, James Danby, C. Landseer, W. Oliver, and several of the family of Williams, besides numerous others, amounting to fifty-three in all, and representing an estimated value of 1,140*l.* 13*s.* The terms of subscription to the Glasgow Art-Union afford four different kinds of chances in painting, engraving, etching, and modified sculpture, at the rate of a guinea per annum. The engraving for this year is 'The Keeper's Daughter,' after the painting by Mr. R. Ansdell and Mr. W. P. Frith; and it is executed with all the breadth and finish for which Mr. Ryall, to whom it was entrusted, is conspicuous.—The General Committee have, we perceive, made a slight alteration in their arrangements this year, by allowing committees of subscribers to purchase paintings from Exhibitions held annually in their own several localities. As yet this system has been carried out only in Liverpool.—As a proof of the flourishing condition of the Glasgow Art-Union, we may mention that the number of subscribers has increased from 800 to nearly 4,000.

The following letter speaks for itself:—

"34, Upper Park Street, Barnsbury Park, March 29.
"About four years since you gave us an extract from the Report of the Commissioners appointed by the Government relative to the working of the Royal Mint, in which reference was made specially to 'The Waterloo Medal,' the dies for which had then (according to Signor Pistrucci's own statement therein made) been under his hands for 'ten years, long days,' and would be ready for presentation to the Master of the Mint complete at the commencement of the following year.' In the absence of any other reply to your inquiry, 'if such had been done,'—as one deeply interested in the Medallic Art, I ventured to express my individual opinion, and the grounds on which such was founded, leaving it with Signor Pistrucci's good taste to give his answer. As that has not yet been done, permit me, as the time especially calls for it, to make a reference thereto. I cannot recollect its exact size, for it is twenty-four years at least since I saw it; but I believe the medal to be between five and six inches in diameter, having on the obverse the heads of four illustrious characters of that day: viz., George the Fourth, Alexander of Russia, our late Wellington, and Blucher;—on the reverse was the head of Minerva,—and the Battle of the Giants formed the border. As the last surviving of these distinguished characters has been lately removed from us by death, it may not be out of place to inquire what has become of the dies, if delivered, or of the medals therefrom, if any have been struck?—I esteem Signor Pistrucci as the prince of gem engravers; and cannot but express, through the medium of your valuable Journal, the deep interest I take in the memorial referred to,—for I know of no work of the description to which so much money and so much time have been devoted, and where so much may consequently be reasonably anticipated as the product.—As the inquiry is honourable to all parties, it needs no anonymous inquirer; so, leaving it with Signor Pistrucci to favour us with some answer under the peculiar position of the case, I sign myself, Your's, &c.

"ALFRED JOSEPH STOTHARD, F.N.S.

"Medal Engraver in Ordinary by Appointment to the Queen."

The following extracts from the letter of a Lady living just now in Washington gives some particulars which may interest our readers.—"On the 8th of January, there was a grand procession to participate in the inauguration of the equestrian statue of General Jackson. This work of Art is remarkable not only for the merit in its execution, but from the fact that it is the first piece of statuary of any magnitude that has ever been made in bronze in this country. The artist, Mr. Clarke Mills, was previously known only as the sculptor of the busts of Mr. Calhoun and some other persons. When applied to by the committee to furnish a model for this work, he declined,—believing himself incompetent to the task, as he had never seen an equestrian statue. The idea, however, haunted

his mind; he commenced a design, and after some months of labour, he submitted a model to the committee. It was at once accepted; but every one said it would be impossible to cast such a statue in America, and for the price offered by the committee it could not be done elsewhere. Mr. Mills remembered that when a boy he had seen a heavy iron chain melted when by accident exposed to the heat of a coal-pit; and on this suggestion he constructed a furnace. He formed his foundry—and succeeded perfectly in casting his statue. Those who should know, say that the features, dress, and bearing of the General are faithfully represented. The figure if erect would be eight feet in height.—Mr. Mills is now going to Europe for awhile."

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. Costa.—With the view of meeting the general desire to witness the performance of MENDELSSOHN'S 'HYMN OF PRAISE' and MOZART'S 'REQUIEM,' the Committee have arranged for the performance of these works, for the FOURTH and LAST TIME this Season, on FRIDAY NEXT, April 8, 1853. To prevent repetition of the disappointment experienced by parties unable to procure Tickets for the former Performances, immediate application is recommended to be made to the usual Agents, or at the sole Office of the Society, No. 6, in Exeter Hall; where Tickets (3*s.*, 6*s.*, and 10*s.* 6*d.* each) are now ready. The Band and Chorus will consist of nearly 700 performers. The next Subscription Concert will take place on FRIDAY, the 15th inst., when HANDEL'S 'ISRAEL IN EGYPT' will be performed.
6, Exeter Hall, April 1, 1853.

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—TUESDAY, April 2nd, Willis's Rooms, Half-past Three o'clock.—Quartet, 5 flat (No. 6, Paris Edition, Haydn.—Duet, in 3, Op. 58, Piano and Violoncello, Mendelssohn.—Quartet, in 3, No. 9, Beethoven.—Extempore: Vieuxtemps, Goffrie, Hill, and Pinti; Pianist, Haberhies, his first performance in England, who will play Solos for the Piano, with his New Method of Fingering. Bravura Passages.—Tickets, 1*l.* Half-Guinea each; to be had of Cramer & Co., Regent Street.—Members can introduce Visitors by payment at the door. A limited number of Free Admissions, signed by the Chairman of the Committee, Lord Salton, will be sent to Artists.
J. ELLIS, Director.

ORCHESTRAL UNION.—Three Morning Concerts will be given by the above Society, at the Hanover Square Rooms, SATURDAYS, April 9th, May 7th, and June 10th.—Leader, Mr. H. C. Cooper; Conductor, Mr. Mellon. Prices of admission: Reserved Seats, for the Unreserved, 2*s.*; Subscription to the Series, 10*s.* 6*d.*—Tickets and Programmes at all the Music-sellers.
ALFRED NICHOLSON, Hon. Sec.

ORCHESTRAL UNION.—Programme of First Concert, SATURDAY MORNING, April 9.—Symphony, in 3 minor, Mozart.—Overtures, 'Son and Stranger,' Mendelssohn; 'The Maidens,' W. S. Bennett; 'Le Domino Noir,' Auber.—Concerto, Violin, Mr. H. C. Cooper; Spahr.—Solo, Trumpet, Mr. P. Harpze.—Vocal, Mr. and Mrs. Weiss.—To commence at Three o'clock precisely.

NEW PUBLICATIONS.

Four Vocal Duets. By Laura Wilson Barker. —These compositions are calculated to raise Miss Barker in the good opinion of those who have already admired the earnest purpose and elegant talent displayed by her in composition. They will be interesting to the musical hearer, besides being agreeable to the singer.—The first, 'As rising on its purple wing,' to Lord Byron's words, has a graceful and fantastic *obbligato* accompaniment for the pianoforte;—so nicely managed, however, as not in the least to interfere with the voices. The close must be specified as peculiarly happy; and the entire Duett is well worth careful preparation for any Chamber Concert.—In the second, 'Again rejoicing Nature sees,'—Miss Barker, like Mendelssohn, has set one of the male Monologues by Burns for two *soprano* voices: thus removing the song out of the domain of anything like dramatic propriety or personality. This understood and admitted,—she may be commended as having well employed the Northern tone, and produced something pleasantly characteristic. We like, too, the opening of No. 4, 'The Song of the Violet;—but in setting her own words (for here the sense and the sound are by the same hand) Miss Barker has lost a point, by bringing the Duett to a major close,—when a conclusion nearer the spirit of its commencement would have been more appropriate. On the whole, however, we have seen no music by a female hand so fresh, vigorous, and little imitative as this Lady's.

Some light English compositions for the pianoforte must be grouped in a paragraph.—A *Hunting Song and Canzone Napolitana*, by Mr. Lindsay Sloper, are elegant and characteristic.—*Minna et Brenda*, two *Notturmi*, by Mr. Emanuel Aguilar, are to be preferred to their composer's more ambitious works, as being better in idea.—*The Sirena*, by Mr. J. F. Duggan, is more romantic and more difficult; showing the hand of a writer

in whom the fancy is stronger than the scientific skill,—and in this, reminding us of the instrumental music of its author's countryman, Mr. Wallace. We have hope from Mr. Duggan, because we think that he makes progress.—*La Tarantelle des Démons*, by Mr. E. F. Fitzwilliam, is (as its name imports) a fierce and rapid movement, calling for a strong finger and a light wrist; and as such, accessible enough to players like Mdlle. Clauss, to whom it is inscribed,—but hardly so to the average hands of the "ministering angels" who preside over private pianofortes.—Last, come *Two Notturmi*, by Mr. Bennett Gilbert,—trifles more in the style of Field than, perhaps, of any other writer.—In none of the above productions is Mendelssohn imitated; and therefore, they are collectively more welcome than many similar assemblages that we have looked over of late seasons.

EASTER PIECES.

Burlesques and melo-dramas generally succeed to the legitimate stock-pieces of the stage at this season of the year. Of these, the most skilful compiler is Mr. Planché,—and as such, he is entitled to the first place in our record. This gentleman has on the present occasion been the caterer for—

The HAYMARKET.—Easter Monday commenced the management of Mr. Buckstone at this house. For the purpose of introducing certain new members of the company, the comedy of 'The Rivals' was performed, with a cast to a considerable extent experimental. The *Sir Anthony Absolute* of Mr. Chippendale was, of course, the principal feature. It was a careful, measured, predetermined piece of acting. The passion was in no degree exaggerated, nor did it seem to fall short of the natural expression. But the character did not secure that marked prominence among the *dramatis personæ* which we have seen it assume with our greater English actors. Nevertheless, we would not describe Mr. Chippendale as a mediocre performer,—but rather as a cautious *débutant* feeling his way with a critical audience. We think him both intelligent and original; and when he shall have dispensed with the artistic reserve which he may have thought it safest to adopt on his first appearance, the positive, irascible old type of paternal tyranny after the stern fashion of former times will no doubt be more strongly pronounced by him. The next feature of the performance was, *Mrs. Malaprop*, by a lady new to the London boards, a Mrs. Poynter;—evidently an actress of merit, though not exactly suited to this part. *Captain Absolute* was attempted by Mr. William Farren,—and *Arces* was richly portrayed by Mr. Compton:—both gentlemen being transferred from the boards of the Olympic to this house. Miss Reynolds was *Lydia Langwath*,—and Mrs. Buckingham was *Julia*. The comedy was altogether pleasingly acted; and the different candidates whom it served to introduce, one and all, received a hearty welcome. Then followed the burlesque,—which is entitled 'Mr. Buckstone's Ascent of Mount Parnassus;—and like Mr. Albert Smith's 'Ascent of Mont Blanc,' it is illustrated by a beautifully painted panorama. In this the artist, Mr. Charles Marshall, has presented the public with a series of admirable classic views,—including Mount Parnassus itself, the Village of Krissas, the Schiste and the Sacred Way, Ruins of the City of Delphi (with a passing allusion to the Adelphe), the Castalian Fountain, the Corycian Cave, and the Snowy Peak of Liakura. These scenes are accompanied with a running dialogue, full of pun and satire, interspersed with songs and parodies. Through all, however, Mr. Buckstone seemed to seek an opportunity of expressing his desire to devote his stage to more poetic efforts than usual; and we think that if the public do but give the manager a fair chance, he is likely to give the poetic drama one in his general plan of management. To the sentiments in the piece that expressed this wish the audience responded with eagerness:—the whole, indeed, was received with decided applause. So far, the new Conductor of "The Little Theatre" has prospered and promised well.

ADELPHI.—Like Mr. Buckstone, Mr. Webster has given his name to the entertainment intended to inaugurate his new management:—"Webster at Home, an Adelphi Fare of Three Courses and a Dessert," is the title of the novelty. The latter part of the title refers to the performers who have migrated with the manager from the little theatre to the present;—Mr. Leigh Murray, Mr. H. Bedford, Mr. Parselle, Mr. Keeley, Miss F. Maskell, and Mrs. Leigh Murray. The scene is, the Green Room—all the company assembled. Madame Celeste proposes to abdicate the managerial throne in favour of Mr. Webster,—who, however, insists on her retaining the sceptre. This occasional piece was followed by 'A Novel Expedition,' in which Miss Woolgar sustained the part of the young wife,—and in this newer and more elevated line of character justified by her great success a claim for distinction in genteel comedy, in which we hope to see her yet again. The farce of 'To Parents and Guardians,' 'The Pretty Girls of Stilberg,' and 'Pepine, the Dumb Boy,' followed. The reception given to Mr. Webster, and the crowded state of the house, are guarantees of his success.

PRINCESS'S and OLYMPIC.—Both these theatres, as we have previously stated, have accepted adaptations of the *libretto* furnished by M. Scribe to Auber's opera of 'Marco Spada.' The adaptation at the Princess's is, as we have said, by Mr. Palgrave Simpson,—that at the Olympic by the veteran Mr. Morris Barnett. We saw both on the same evening,—the Olympic version first. The company at this theatre has been reinforced by the engagement of Mr. H. Marston as stage manager and principal tragedian, and Mr. Robson as low comedian. Both these gentlemen are employed in the drama,—the first as the bandit chief, and the second as the captain of musketeers. The characters in this version have been re-named, and the action is thrown back to the days of Pope Innocent the Tenth. The hero, personated by Mr. Marston, is called *Salvatori*,—and presents us with a dashing, melo-dramatic chieftain, full of fondness for his presumed daughter *Bianca* (Miss Anderton), whom he cherishes in a magnificent chateau in the midst of a forest, and indoctrinates with all the arts and accomplishments of civilized life. Hither wander the Governor of Rome (Mr. Diddar) and *Captain Bombo Beacatelli* (Mr. Robson), with the *Marchioness Maddalena* (Miss Gordon),—and thus place themselves in the power of *Salvatori*. But *Bianca* loves *Lorenzo*, the Governor's nephew, and therefore he determines to spare them;—accepting also an invitation to a *fête* for himself and daughter at the Governor's palace. The occasion is perilous, and *Salvatori* with difficulty escapes detection. However, he does so; and invites in turn *Beacatelli* to a fountain in the forest,—where he is made prisoner by the brigands: as also is the *Marchioness*, who is seized in her bridal dress just previous to her intended marriage with *Lorenzo*, and is compelled to wed then and there with *Bombo*. These two characters furnish the comic situations,—those of the brigand and his ward supply the tragic element. All were well made out:—Mr. Marston, in particular, acted with spirit and pathos. Some of his points were very striking. The play was well got up:—the costumes are picturesque, and the scenery is brilliant.

Passing over to the rival establishment, we had the same play, dressed in the more courtly style of the period of Louis Quatorze, provided with still more magnificent scenes, and accompanied with supernumeraries that kept the stage continually filled and occupied with a series of ballet diversions, ingenious and picturesque. The dialogue of the piece is much reduced and the situations are abridged. The whole tone of the acting was different,—the manners were totally changed. The latter are altogether of the drawing-room kind, and the brigands are only gentlemen in disguise. Mr. Ryder as the hero had none of the fire and dash which distinguished Mr. Marston's performance; but represented a very respectable, quiet, and ponderous parent, sufficiently careful of his daughter, but more careful not to sin against the proprieties of fashionable society. The only point of histrionic animation, indeed, was in Miss Leclercq's portrait of the *Marchesa*. Her acting

abounded in the spirit in which her fellow actors were deficient. Miss Heath as the heroine was awkward and inefficient; stage-inexperience marks her best attempts, and betrays the novice. Time and hard work only can remedy these shortcomings,—which are besides not redeemed by any evidence of natural power or pathos. The tones of her voice are, however, pleasing,—but they have not been properly cultivated. Good elocution is, after all, the basis of good acting,—and this lady needs much teaching in both. This drama, therefore, at the more fashionable and western theatre must be regarded rather as a spectacle than as a play. To see it acted, we must visit the humbler locality in Wych Street:—to see it superbly dressed and scenically illustrated, we must visit the Princess's.

DRURY LANE.—This theatre may be very briefly dismissed. The Easter season has not commenced with the person and piece previously underlined; but with 'The Lady of Lyons,' and 'A reasonable attempt to get up a few magic effects by the assistance of Sir Walter Scott's 'Talisman,' and to illustrate the story of 'Richard Cœur de Lion, and The Knight of the Couchant Leopard.' The drama is as heavy and tiresome as its title. Its only merit is, indeed, of the spectacular kind,—and in this particular the resources of the theatre have been laid under skillful contribution. The house was but poorly attended.

LYCEUM.—The Easter piece at this theatre was in design and purpose, if not in execution, the great gun of the holidays. It does not seem to have gone off so well as its contrivers expected. Messrs. Slingsby Lawrence and Charles Mathews,—the putative co-fathers of this *mélange* of several novels and dramas in one stage-production which is neither novel nor drama, but both in one, under the appellation of 'A Dramatic Tale in Nine Chapters,'—are not novices in the concoction of such an amalgam. Already, under the title of 'A Chain of Events,' they had taught successive audiences to digest a play in seven acts, aided by the brilliancy of Mr. Beverly's pencil in the article of scenes. If this might be accomplished with a play of seven acts,—what not with one in nine? The *sequitur* was indisputable; and thus on Easter Monday we have the thing itself on the Lyceum boards, under the title of 'A Strange History.'

We were not present on the first night, and fancy that some injustice was done to the piece by those critics who were. Our visit was reserved for the third performance; and whether or not any compression had been effected, certain it is that we did not find the piece to be quite so dull and tedious as we had been told it was. Unquestionably, the difficulty of dramatic structure increases with the number of acts. Five is found to be an impossibility with most playwrights. What, then, shall be said to seven and nine? Verily, much—nay uncommon—dramatic skill were needed, to command attention and so to distribute effects that they might be found in their proper places. Has such skill been exhibited in this instance? Partly—and only partly;—that is, skill to evade but not to vanquish difficulties. The first "three chapters" are, in fact, not three acts; but merely three short—very short—scenes,—accompanied with beautiful paintings by the abovesaid Mr. Beverly:—1. An Alpine Inn.—2. The Travellers' Room.—3. The Hut in the Mountain. These three put together might furnish forth the first act of a farce of moderate length. Chapter the first exhibits the repeated drum-head marriage between *Sergeant Maurice Bellisle* (Mr. Cooper) and the *vivandière* *Christine* (Madame Vestris). An attack on the village commences,—Christine's children are borne away to safety, but Christine is wounded and faints. Chapter the second shows Christine recovering, but partly delirious; and raving dreamily of *Madame Legros* (Mrs. Frank Matthews) having hidden gold behind a pannel. One *Jean Brigard* (Mr. Basil Baker) overhears and takes advantage of the hint. Christine hurries forth with *Jerome Leverd* (Mr. Charles Mathews) in search of her children;—immediately on which Brigard effects the robbery. Chapter the third shows the children with *Nicotte* (Miss St. George) waiting for the mother,—who duly arrives with her protector;—but an avalanche descends, and sweeps

away the bridge over the chasm between their standing-place and the hut. Whereupon, enter guards hastily, and arrest Christine for the robbery. Picturesque incidents enough, these; also, very simple,—and not at all tedious. The fourth chapter, however, takes another turn:—an action complex to a fault, commenced in *mediis rebus*, and explained in a sort of skeleton dialogue which permits no development either of passion or of character,—and touching which the auditor must be attentively certain that he catches all the hints designed to suggest the narrative on which there is not opportunity for dilating. Twelve years have been supposed to elapse;—the *vivandière* has not been heard of. But her boy, *Amedée* (Mr. Rosière), and her girl, *Estelle* (Miss Oliver), are still living in the neighbourhood of Madame Legros, under the protection of a *Countess de Mirecour* (Mrs. Horn). *Alfred de Mirecour*, her son (Mr. Belton), is in love, of course, with *Estelle*,—the Countess is indignant, and intrigues against the peace of both. She drives her son away to Paris for a twelvemonth; but, ere his back is well turned, effects a contract of marriage for *Estelle* with *Jerome Leverd*. The young man comes back,—Jerome soon understands the case,—inquires of *Estelle* whether she has confidence in him,—is answered "yes,"—and flies with her to his farm, nobody knows where, but, as everybody thinks, to marry her. Scarcely gone,—when *Bellisle*, now a Colonel, enters in search of his long-lost children:—alas, to be again disappointed as to his daughter. His son is at college, safe to be found when wanted. Chapter the fifth commences after an interval of five years. A birth-day *fête* in the grounds of a chateau, with a ballet and a *pas Breton* by Miss Rosina Wright, forms the ornamental action. Jerome has made a fortune with the dowry given with *Estelle* by the Countess. Alfred has traced the lady of his love, and notwithstanding her supposed marriage, seeks an interview. He is opposed by *Amedée*, over-anxious for his sister's honour. A challenge, in the next two chapters, follows,—and a duel is all but fought. Meantime, *Christine* re-appears,—has an interview with the Colonel,—is made to feel that her coming is inopportune, and might prevent her son's marriage with the daughter of a punctilious Baron, who turns out afterwards to be the mysterious Brigard. This last-named personage thinks himself at length discovered; and recognizing Christine, determines on having her again arrested as an escaped convict. He follows her to an elaborately-constructed and magnificently-painted scene, called "The Water-fall in the Glen," where he is himself tracked by an old drunkard, *Legros* (Mr. Frank Matthews),—and he is ultimately arrested himself by the very guards whom he had brought to the spot against the persecuted *vivandière*. It should be mentioned that, by way of atonement, the remorseful Baron had all along secretly provided for Christine's support; but he was ignorant of the fact of her being the wife of the Colonel, and the mother of his proposed son-in-law. His life hung on a thread—he had before indicated that he was suffering from a heart-disease—the slightest shock might kill him;—and the shock of these discoveries does so. With this incident closes chapter the eighth. The remaining one is simply explanatory. The *vivandière* is now the acknowledged wife. Leverd relates that he has never married *Estelle*, and resigns her and the fortune which he has made to Alfred;—proceeding himself with his neighbours to his far-off farm. As he mounts the baggage-wagon, and pronounces his general farewell, the curtain falls.

Now, in all this complication of circumstances and individuals there is indisputable cleverness,—and there are also a freshness and a novelty in the combination and method, if not in all the situations and characters. We dare not say, however, that the theory of the structure of a nine-act play is practically established. There was too much that was experimental, and tried the patience hardly;—but the tedious passages were naturally felt to be tentative, and the trial was readily forgiven by the audience. Some excitement might have been produced where there is none by the introduction of the poetical element; but this was carefully

eschewed,—the dialogue and acting throughout being studiously kept on the conversational level. A sceptical spirit, alien to the poetical, was sometimes purposely indulged; as, where the father, seeking his children, is portrayed as erroneously trusting to "the voice of Nature," and embracing the offspring of others for his own. *Dominique*, a subaltern (Mr. Bland), is here charged with the requisite satire on "the voice of Nature," and this overproof of her blundering proclivity. Such an instance shows the literary aim of the work. Well, then,—with all the appliances of exquisitely painted scenery, artistic stage-groupings, and acting nicely shaded off in strictest accordance with the authors' instructions at rehearsal, this nine-chaptered dramatic tale, entitled 'A Strange History,' was, by a well-tempered audience, only endured, not enjoyed. Nor had this result much to do with the length of the piece—which scarcely exceeds that of 'Hamlet,' as written:—it was dependent on the nature and conduct of the plot and of the sentiments. Our experience may also be registered to the effect, that the division into more acts than five had no tendency to diminish the weariness, but appeared rather to be one of the causes of it. Had not the curtain fallen so frequently, one of the occasions of monotony would have been avoided. The blending of the three first picture-scenes into one act would, simple as the expedient may appear, have induced a sense of variety where, as the matter stood, the mind was oppressed with a painful feeling of sameness. We have now visited theatres for many more years than we are pleased to recall; and our general impression is, that a recognized distinction between scene and act is one agreeable to the understanding,—and that the most pleasing arrangement of a play is, after all, that in five acts of two scenes each. We are certain, that such a play would not be improved by being represented in ten chapters,—nor would such an arbitrary division necessarily imply any intrinsic novelty of structure.

MUSICAL AND DRAMATIC GOSSIP.—A statement appeared in the papers at the close of last week to the effect that Mr. Gye had become the lessee of *Her Majesty's Theatre*. This was contradicted by a subsequent communication addressed to the *Times* stating that Mr. Gye had been in treaty for the old Opera-House, but that no lease of it could under the present happy combination of circumstances be granted. On Easter Monday came a rejoinder letter from Mr. Gye's solicitor stating that the transaction has literally taken place. Supposing, therefore, that none of the slips "betwixt cup and lip" which peculiarly belong to the slippery domain of Opera should intervene, Mr. Gye bids fair to replace Mr. Lumley's unsuccessful attempt at monopoly by monopoly on a larger scale.—Meanwhile, considering his delay in issuing his programme for the *Royal Italian Opera*, and its unsatisfactory nature when issued, as branches of the policy from which has sprung this treaty for *Her Majesty's Theatre*, every one who wishes well to Music cannot too strongly deprecate the idea of such double-lessee-ship, as carrying within itself ruin to the party undertaking it, and heavy temporary injury to Art.

Defunct though it seems to be, English Opera is still not quite dead. More than one company has been doing "a good business" in the provinces, with bad provincial orchestras; and we see that the tiny *Strand Theatre* is again opening its doors, with a programme, for the thousandth time, announcing distinct purposes, which are to be steadily fulfilled. The work selected as commencing operations—"Love in a Village,"—"pays the double debt" of illustrating at once the orchestral and choral sanctity of this operatic theatre, and the fact, that English audiences have not yet been cured of their old ballad tastes, by the imitative German, French, and Italian music of the composers of "Young England."

Among other Chamber Concerts of the season must be announced the *Violin Soirées* of Mr. H. Blagrove, of which the first was to be held on Wednesday last.—The *Quartet Association*, led by M. Sainton, will commence its concerts for the

season on the 14th of April. That the plurality of these meetings, however, does nothing to damage or daunt the spirit of speculation on a larger scale, may be gathered from the announcement of three instrumental morning concerts about to be given at the Hanover Square Rooms by the *Orchestral Union*,—a society led by Mr. Cooper, conducted by Mr. A. Mellon, with Mr. A. Nicholson for Secretary.

We are informed by the *Gazette Musicale* that Mdlle. Marie Lablache, daughter of the incomparable basso, has made her first appearance at the Court Theatre of St. Petersburg, in 'La Figlia del Reggimento,' with great success.—Mdle. Biscottini Florio, the new *contralto* at the Italian Opera of Paris, has appeared without success as *Arace* to the *Semiramide* of Mdle. Cruvelli. Recollecting the frenzy of admiration excited in the far-famed fastidious French capital by the latter lady on her first appearance there, it is amusing to find the French critics now complaining of her want of taste and method.—Something more legitimate seems to have been the sensation excited by the peculiar execution of *Madame de la Grange*, who has appeared in 'Il Barbiere.' With her appeared Signor Napoleone Rossi as *Dottor Bartolo*,—a buffo who has taken to his buffoonery after a long career in serious opera, and who is described as the next best *Bartolo* to Signor Lablache, but at a long distance.—Ere we have done with Italian Opera, it may be told that 'La Traviata,' the latest opera by Signor Verdi, written for Venice, has failed utterly:—the failure being frankly accepted as such by the author in a letter addressed to the *Gazette Musicale* of Milan.—A new opera by F. Ricci, 'Il Paniere d'Amore,' expressly written for Vienna, is to be performed there during the course of the Italian Opera season, which finishes with the month of May.

Signora Alaimo—one of the dozen "brilliantly successful" *prime donne* at *Her Majesty's Theatre* who had no success at all—appeared the other evening at the *Teatro San Carlo* of Naples, in the 'Medea' of Pacini. She pleased but moderately,—and the audience told her so:—Italian men showing little reserve on such occasions, even "when a lady's in the case,"—as we once witnessed at Milan, in the instance of the insults offered during a whole evening to Madame Tedesco. Signora Alaimo, however, not having the *sang-froid* of the *prima donna* just named, and not choosing to be hissed,—walked off the stage. The curtain dropped; and the lady was marched off to prison, where she had the pleasure of passing the night. On the morrow, the poor *prima donna* begged pardon in the play-bill for "suo passo inconsiderato,"—appeared again in the 'Medea,' and was allowed to finish the opera without being driven from the stage.—We read of an English singer, Mr. Allan Irving, and of an American singer, Mr. Squires, who are about to study, and contemporaneously to present themselves to the public—in Naples.

A young Italian pianist, Signor Stanzieri, is mentioned in the foreign journals as being a player of more than ordinary promise. To judge from the programme of a concert lately given by him at Vienna, he must command classical German music,—since it contained compositions by Bach, Beethoven, and Mendelssohn, as well as specimens by Chopin and Heller. We cannot help fancying that among the great instrumental players whom Italy—exhaustless in music—is turning out, there may come some unexpected day a great instrumental composer.

Mr. Ella mentioned in the programme of his last *Winter Evening*, that M. Leonard has been appointed to the violin professorship at the *Conservatoire* at Brussels vacated by the resignation of M. De Beriot,—and that "after the present year," M. Vieuxtemps, to whom it was offered, "purposes visiting a distant part of the globe."—Can he be going "to dig,"—or to watch the world of diggers with his fourth string?

Signor Ricordi, of Milan, whose name is known throughout Europe as the greatest contemporary publisher of music in Italy, has just died, aged sixty-eight years.

Seeing that 'Marco Spada' has come to two of our theatres without its music, and that the music has come to our shops without getting into the theatres, it may interest some to learn that a perusal of the Pianoforte score by no means enables us to endorse the praise by M. Berlioz, quoted some weeks since, of the freshness of ideas displayed by M. Auber in this his latest work. The music seems to us even and pleasing rather than new,—in originality not to rank with its composer's 'Haydée,' if only because it contains nothing so seizing as the 'Chanson de la Brise' of that opera.

While Austria, if we were to believe the papers, has been in fits of wrath against England, little nobler than those of Mr. Matt. F. Ward the spitting of whose spite "must have so alarmed friends in the country" when they read of it in the *Athenæum*,—Vienna has, nevertheless, been courteously sitting through English tragedies acted by a company led by Mr. Ira Aldridge, the Negro actor. We observe that he plays not only *Othello*, but *Shylock* also, and even *Macbeth*. "The theatre," says the correspondent of the *Times*, "was always well filled."

MISCELLANEA

The Chevalier Bunsen's 'Hippolytus.'—I have been for many years engaged in the critical study of the early records of the Christian Church; and my attention has naturally been called, by a good many articles in English and foreign journals, your own included, to the 'Φιλοσοφούμενα,' or 'Refutation of all Heresies,' attributed by M. Müller to Origen, and by the Chevalier Bunsen to the martyr St. Hippolytus. I am far from wishing to call in question the very great archeological value of this work. Still less is it my intention to quarrel with M. Bunsen's reasons for ascribing it to St. Hippolytus; for they seem to me, on the whole, unanswerable. But it does not in the least follow that a work, however genuine, of St. Hippolytus must necessarily give (as many persons seem to think) an accurate notion of "the doctrine and practice of the Church of Rome," or of the Christian Church generally, "under Commodus and Alexander Severus." At the present day, few English Protestants would look upon Novatianism as a startling or even erroneous opinion.* It was, however, considered as a deadly heresy by the Church of Rome and the Christian Church generally in the third century. Now, there can be little doubt, among persons acquainted with the ecclesiastical literature of the period, that (at the time he wrote) the author of the 'Φιλοσοφούμενα' was a Novatianist, and not an orthodox Roman Christian, as that Tillotson's writings are Protestant and not Papist. But how, it will be asked, can the authorship of a Novatianist and heretical work be reconciled with the character of St. Hippolytus, and the extreme veneration paid by the Church of Rome to his memory so shortly after his death? I must reply, that if very little indeed is known of the life of St. Hippolytus the ecclesiastical historians have at least preserved the tradition that he expired by martyrdom *for his faith* of his life. What these faults were, we learn from the Acts of his Martyrdom, written by Prudentius,—who speaks of him in the most explicit terms as having taken part in the Novatianist schism. The martyr is represented as deliberately retracting the errors which he had taught.

Fugite, O miseri, exereanda Novati Schismata: Catholice reddite vos populi.
Que docuit, docuisse piget: venerabile martyri Certe, quod a cultu rebar abesse Dei.
—Baronius doubted the accuracy of Prudentius with reference to the Novatianism of Hippolytus, but the question is now settled by the publication of the 'Φιλοσοφούμενα.'—Without, therefore, in any way depreciating the other merits of the work in question, I simply deny its value as an authentic exposition of the orthodox Christianity of the third century. For such a purpose it can be used only indirectly, like Tatian's Apology, Novatian's work on the Trinity, or the Montanist writings of Tertullian. All these works, and several more that I could mention, are considered as of great value on account of the information which can be derived from them,—but it is not precisely that kind of value which some zealous journals have already assigned to the newly discovered work of St. Hippolytus. Although I have not yet anywhere met with the view which I have taken on the subject, I should not be at all surprised if I should have been anticipated in England or elsewhere, for I cannot conceive the possibility of its not striking any one who has the necessary information. But this necessary information is, from the nature of the case, confined to a narrow circle of persons,—and I confess that I have been unable to discover it in any of the notices of M. Bunsen's work which have come in my way. I am, &c.,
GENEVA. P. LA PAGE RENOUF.

TO CORRESPONDENTS.—J. M.—H. N.—T. S.—Malone—J. J.—W. W. W.—received.

* At least in one of its characteristics,—denying the power of the Church to forgive certain sins.
† Prudent. Hymn. XI. Festep. S. Hippolyti, 29 seqq. Novatus is here put for Novatian, as in other writings of the period. The two names represent the same idea. Novatus, who left Carthage with very different views, joined the party of Novatian at Rome.

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